The Inland Inland Printer

May 1918 Vol. 61 No. 2

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k

The word "Doubletone" is not
A generic name applicable
To imitations of a class of inks
Invented and introduced by us,
But refers only to our own products,
As sold by us and our accredited
agents,

And is our registered trademark.

To prevent confusion in the mind
Of the purchaser, our later offerings,
Showing new shades and effects,
And, in many cases, improvements
In working qualities or
Other valuable characteristics,
Are sold under our trademark
ULLMANINE.





A <u>Real</u> Bond at a Price You'll Like



VOUCHER BOND-R



Fac-simile of Watermark

"Figure on a Million Letterheads"

HEN a customer makes such a request you undoubtedly just naturally conclude that you have to sharpen your pencil, cut the corners and figure your lowest "per thousand" or you are apt to lose the order.

Many times an inferior paper is accepted on big runs just because the price must be low. This is especially true and especially dangerous in connection with orders for letterheads, business forms, etc., due to the flood of all-wood and imitation bond papers which have appeared on the market. A low price per thousand may be necessary to secure a large order, but it is not necessary to make hazardous sacrifices in the quality of paper.

Voucher Bond is the paper you should use for these large runs, and for the smaller orders as well. It has a distinguished bondy appearance—a thoroughly good-looking, serviceable sheet of paper. It is a bond in fact as well as in name, and the price—well, we'll quote you that when we send you the samples.

Voucher Bond is made in a large list of sizes, weights and colors. We will gladly send you a sample book or full-sheet samples for testing purposes. It is to your interest to know VOUCHER.

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Standard Paper Co Milwaukee, Wis.	American Type Founders Co. Spokane, Wash.
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Southwestern Paper Co Houston, Tex.	National Paper & Type Co., Mexico City, Mexico
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Established 1844

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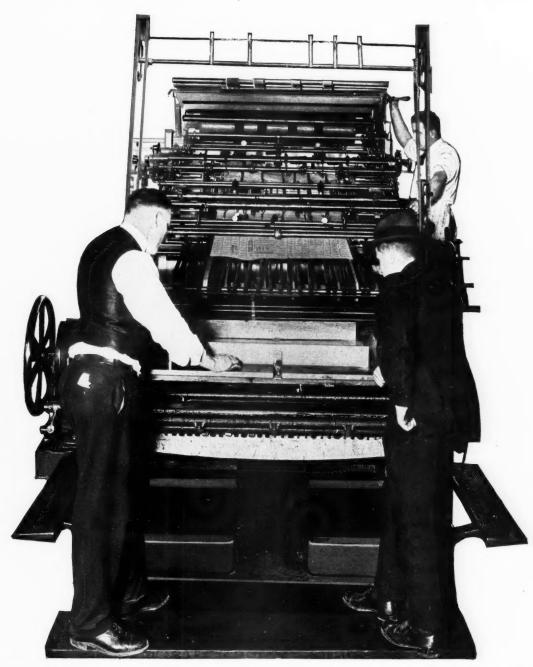
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Folding, Feeding, Binding, Cutting Machinery

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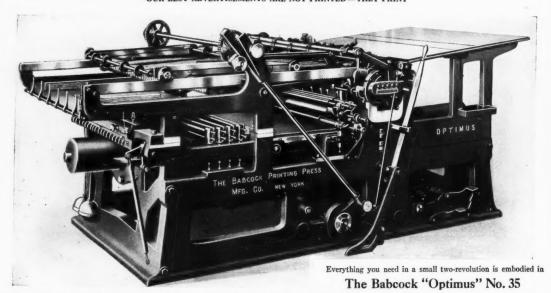
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THE BABCOCK "OPTIMUS" No. 35

Bed 27 x 35 Inches. Prints Sheet 23 x 33 Inches or 22 x 34 Inches OUR BEST ADVERTISEMENTS ARE NOT PRINTED-THEY PRINT



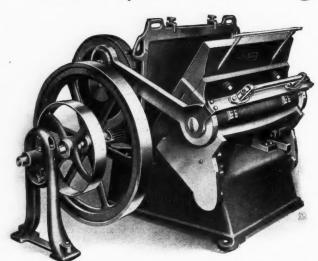
The Babcock Printing Press Manufacturing Company 38 Park Row, New York City

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle – John Haddon & Company, Agents, London, E. C. – Miller & Richard, General Agents for Canada, Toronto, Ontario; Winnipeg, Manitoba – F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.

MAXIMUM WEIGHT, STRENGTH, SPEED AND DURABILITY

"A machine that has proven its worth in a thousand shops" - more used in this country than all other makes combined.

The Hartford Cutting & Creasing Press



Has no equal for cutting and creasing folding boxes and other paper containers; cutting out photo mounts, calendars, advertising novelties, sample cards, tags, labels and egg cartons; also gaskets and other shapes of cork, leather, cloth, etc. Equipped to order with HARTFORD Electric Embossing Plate Heater for hot and cold embossing; hot stamping, book-cover inlaying and all such work.

> Made in four Standard sizes: No. 1½, 22½ x 30¼ in. No. 3, 27 x 40 in. No. 2, 23½ x 31¼ in. No. 4, 30 x 44 in. Inside chase.

Improvements

Automatic Platen Guard; Instantaneous Adjuster Bar; Automatic Counter; Gear Guards; Steel Inserts in large Gears; Safety Floor Stands; Split Pinion Shaft Boxes; Driven Bridge Shaft; Steel Rocker Seats; Double Heel-Locks, etc.

Appurtenances

Appurtenances
One steel Platen Plate; one steel and two Cast-Iron Chases;
two Feed Tables and Stands, complete; two Floor Stands;
choice of Tight and Loose Pulleys with Belt Shifter for
steam power or Single Pulley for Motor Drive; Foot Brake
and two Wrenches.

DESIGNED AND NATIONAL MACHINE COMPANY, Hartford, Conn., U. S. A.

Sold by leading Type Foundries and dealers in Printing and Box-Making Machinery everywhere.

THE OSWEGO DOUBLE-SHEAR STROKE



IS SUPPLIED ONLY AND OBTAINABLE ONLY ON

JTTERS



This should not be confused with side shear, nor with the old method of making one crank longer than the other, which gives the knife a tilted appearance when it is at the top, but which double shear vanishes when the knife is at the bottom of the pile.

THE OSWEGO DOUBLE-SHEAR STROKE WITH OSWEGO GIANT KNIFE-BAR MOTION CUTS a pile of hard linen ledger paper, bond paper, or any other hard papers

Absolutely Without Chatter

and leaves a smooth glass-finish surface on the face of the pile. If you require this smooth finish on the cut surface, and require accurate cutting of all papers, the Oswego Double-Shear Stroke and Giant Knife-Bar Movement will produce the result.

If you think any other method or shear will cut hard papers absolutely without chatter, and with a smooth glass-like surface on the cut face of the pile, take a lift of hard linen ledger or bond paper and try it.

THE PROOF IS IN THE PERFORMANCE

Now is the time to equip with machines that will not only handle the hard problems with marvelous smoothness, but which have every desirable feature known for the accurate, rapid, easy and safe cutting of work. Write.

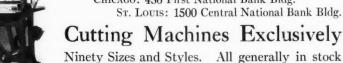
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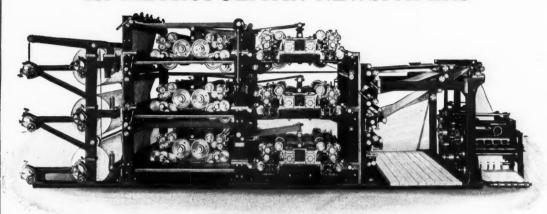
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for METROPOLITAN NEWSPAPERS



24-page Duplex Tubular Plate Press

Double the product, plate for plate, of any other press The equivalent in service of an ordinary Sextuple

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(WESTERN UNION TELEGRAM)

I. L. STONE, Chairman Duplex Printing Press Co. Battle Creek, Mich.

Richmond, Va., March 30, 1918.

Your "Tubular" made its first run yesterday. We put on full edition of twenty pages and ran forty-two thousand without slightest hitch. Upon this remarkable record and upon diligence of your men in erecting machine in two weeks and five days, we congratulate you most heartily.

THE NEWS-LEADER

D. S. FREEMAN, Business Manager

(LETTER)

Richmond, Va., April 5, 1918.

We bought the first Duplex press in the South in 1907. We bought three more in 1912. We bought two "Tubulars" in 1917, with 48-page capacity. This is the fifth proof of our confidence in and admiration for the Duplex Printing Press Company and its management. We have just installed one of these "Tubulars" and its success has amply justified our expectations.

THE NEWS-LEADER
JOHN STEWART BRYAN, Publisher

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DUPLEX PRINTING PRESS COMPANY

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PATENTED

ALL INFRINGEMENTS WILL BE PROSECUTED

FOR BOOK CATALOG AND PERIODICAL WORK

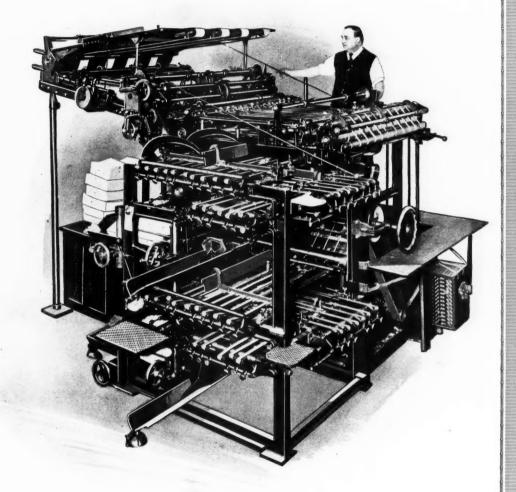
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Will fold two 16's, two 24's and two 32's.

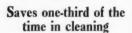
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26 inches in diameter Weight, 175 lbs.



Keeps rollers in the best of condition

Rollers last one-third longer

Better results are obtained in your printing

Rack revolves on ballbearings

All liquid is drained from base plate to oil reservoir

Roller can be placed in rack or removed with one hand

> Send for one on 30 Days' Trial

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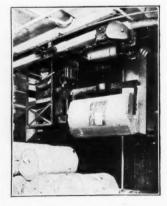
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UNDREDS of items of waste are now being run down and eliminated. Great economies are being effected through changes in methods that are so simple that one wonders why they were not made long ago.

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The Challenge Galley Storage System

provides a most simple and inexpensive remedy. We say inexpensive because the saving will more than cover the original cost in a very few months.

In every office some forms are kept standing, and the CHAL-LENGE system of storage and indexing is equally applicable to ten or ten thousand galleys. The saving in pied forms alone will soon pay for it. We will be glad to submit estimate on your You will be surprised to know what a few dollars will buy in this line. It is well worth looking into and there is no time like the present. Drop us a line today.

> Send for free sample Challenge Pressed Steel Galley -the best low-priced storage galley made.



SINGLE UNIT CABINET Capacity: 100 83 x 13 Galleys

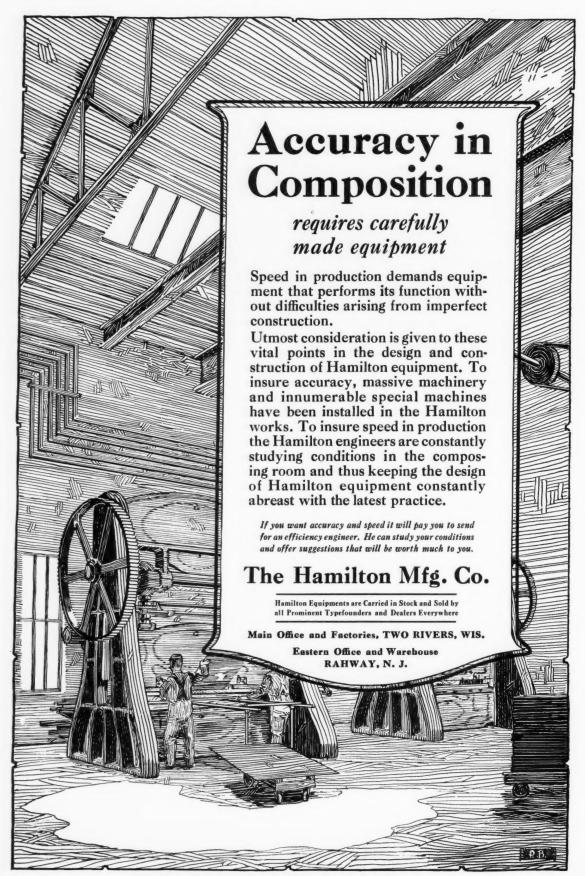


THE CHALLENGE MACHINERY

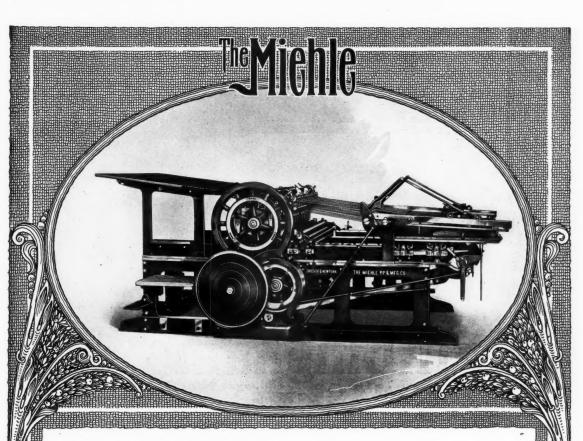
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The production unit that performs its work silently, smoothly and efficiently, week afterweek and month after month, requires scant attention.

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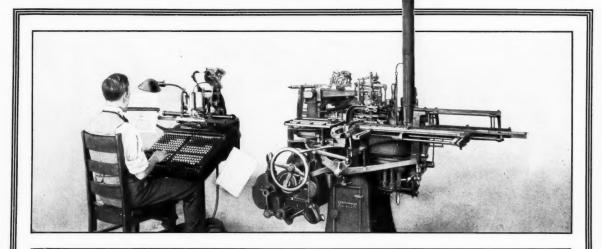
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HIS revolutionary machine *cuts* clean smooth holes through paper sheets five to ten times as fast as a die-punch will punch them. Its capacity for speeding output and lowering costs on all classes of work is unlimited, since it is equally efficient in boring through cardboards, binders' board, and even fiber stock. These are some of the users for whom the Berry Round-Hole Cutter has made good in use, and daily gives new proof of saving. Can you afford to be without a machine recommended by so authoritative a list of users?

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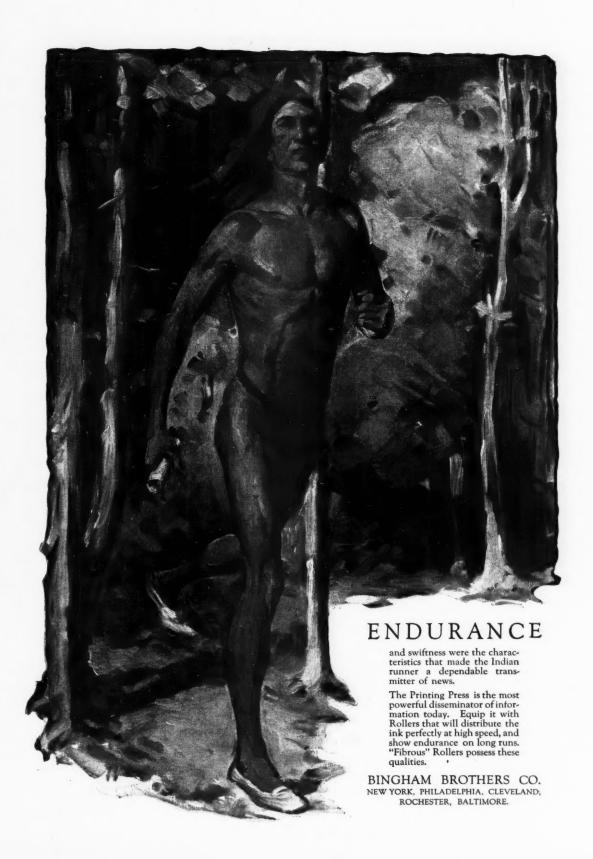
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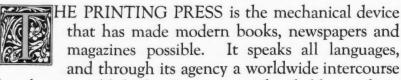
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The law of compensation is applicable to Rollers. Those possessing both quality and endurance will distribute the ink perfectly, turn out clean-cut, satisfactory presswork, give continuous service on long runs, and speed up the production of the press by saving the time consumed in changing or resetting Rollers.

"Fibrous" Rollers are the result of sixty-nine years experience in making composition and casting Rollers. Combined with our ability to produce Rollers suited to the varied climatic conditions, we have in our organization several practical printers who, from their wide experience in large printing offices, can quickly determine the exact grade of Roller adapted to the different kinds of printing.

Our Lithographic Rollers are made from carefully selected skins. The seams are hand sewed with silk, and are practically invisible and indestructible.

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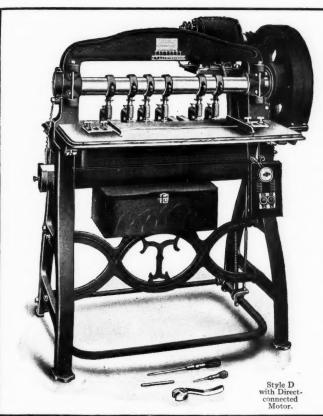
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The standard of excellence and efficiency for all paper-punching machines.

The unusual strength of construction, combined with the accuracy of workmanship, makes possible the great variety of work, much of it involving new problems, which may be accomplished with Tatum machines.

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THE EASE OF OPERATION, SPEED, ACCURACY and CONVENIENCE of

The Diamond Power Cutter

will enable you to turn out more and better work, with less effort and expense than with any other Power Cutter.

One of our printer friends who keeps an accurate tab on every item of operating expense, definitely proves this. His work is heavy and exacting. Some months ago he replaced a competing make with a DIAMOND POWER CUTTER. Since that time he has saved on an average of 5 cents per M in cutting, and the finished product has never failed to measure up to the exacting demands of his trade.

The Diamond is as good as our thirty years of expert knowledge can make it, not only in the perfection of mechanical details, but also in the sense of assisting you to produce efficiently and economically.

Sold and GUARANTEED by Type Founders and Dealers in all Principal Cities.

Write for descriptive catalogue, prices and terms.

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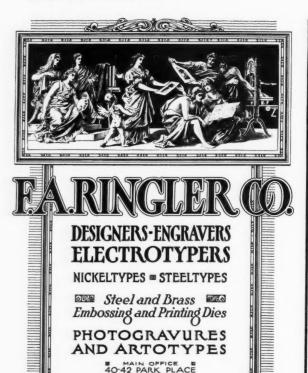
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SET IN VENETIAN BOLD VERSATILE ORNAMENT



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This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the binderv.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY

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SPEED-CONVENIENCE-ECONOMY-

These, in a nutshell, are the big features of the

S. & S. Rotary Press

The average output of this machine is from 7,000 to 8,000 impressions per hour, although with the aid of the electric neutralizer, it can be pushed up to 10,000.

Adjustments are very simple. By simply loosening a bolt, the entire inking mechanism can be swung away from the cylinders, offering perfect accessibility for plate adjustments. A crank raises or lowers the feed table without disturbing the register, and as the sheets feed from the bottom of the pile, additional stock can be placed on the feed table while the machine is in motion.

With speed and convenience so well provided for, low-cost operation is the natural result. And some excellent records have been made. Jobs that, for instance, hung on the ragged edge of actual cost, have been made to show a handsome profit, and others are improved in proportion. In fact, we know of no commercial printing within sizes from 3-in. x 6-in. to 14½-in. x 17½-in. that this machine will not turn out at rock bottom costs.

Write for our special trial offer and complete descriptive catalog. Catalog and full information on request.

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One Machine and One Operative will Accomplish the Same Results!

MEISEL ROTARY PRESSES

give you the completed product on many kinds of work at one press operation.

Being built on the correct rotary principle they give you the maximum of speed and production.

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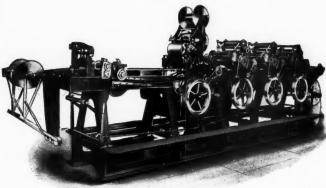
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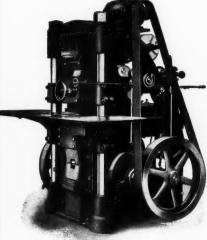
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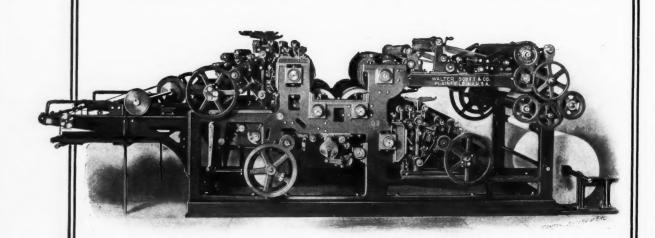
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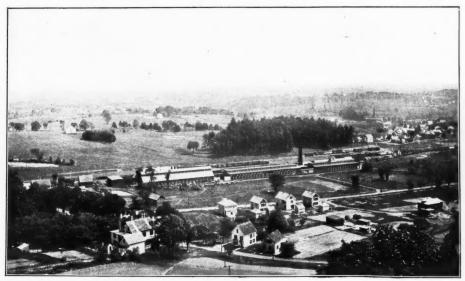
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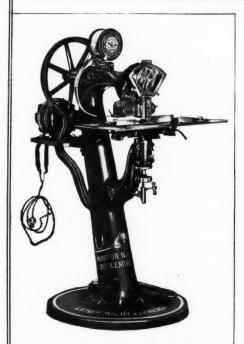
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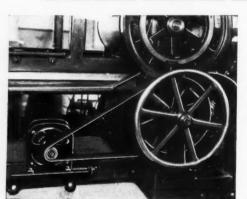
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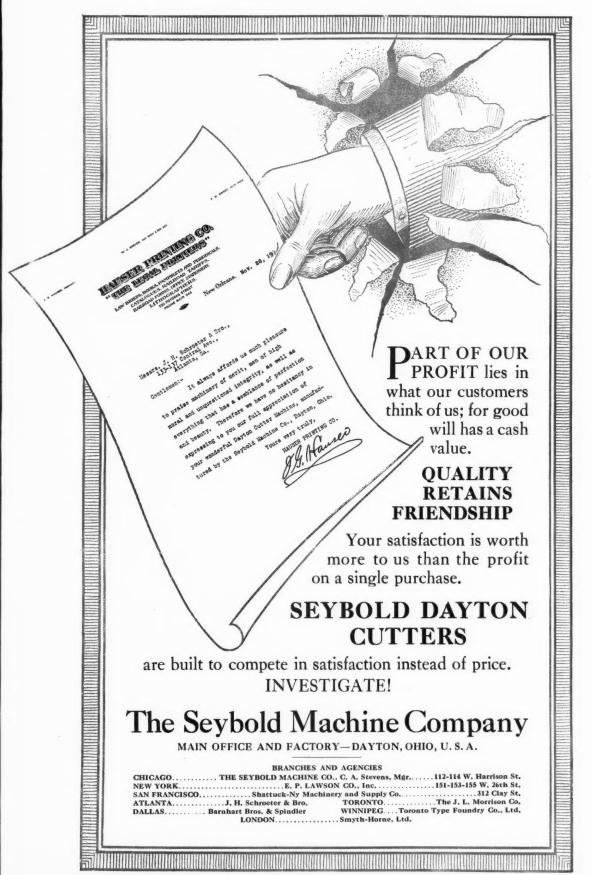
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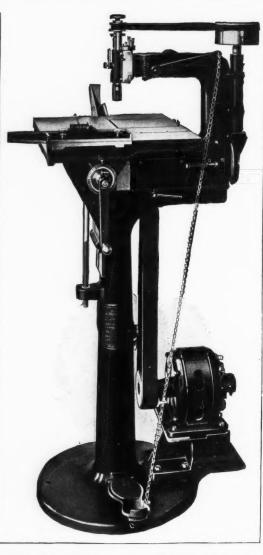
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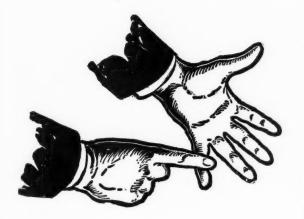
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but let me repeat:—FIRST: The matter of adaptability and use-



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The Leading Trade Journal of the World in the Printing and Allied Industries HARRY HILLMAN, Editor

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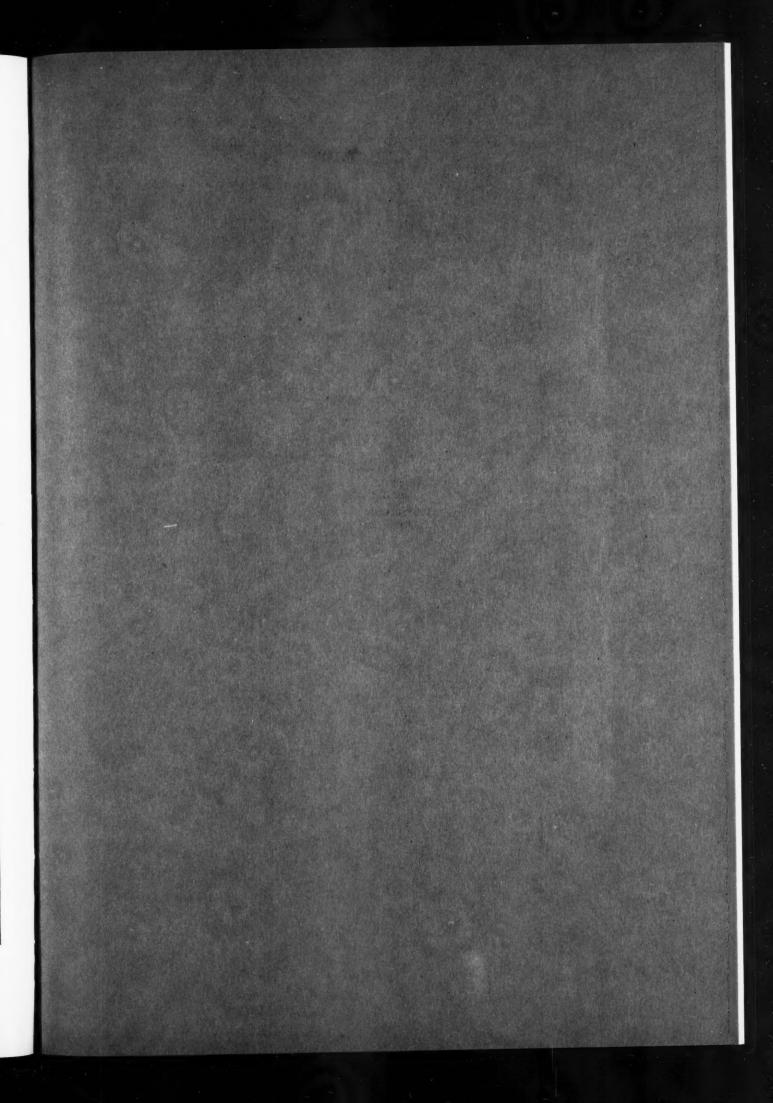
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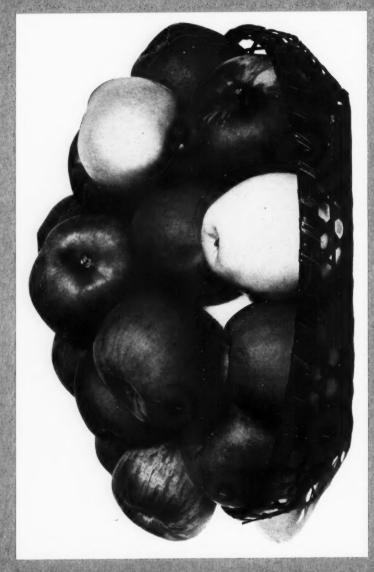
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The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries



MAY, 1918

A LONG-LOVED FRIEND FOUND WANTING

By MARTIN HEIR



ONG, long ago, some one with a fondness for mathematics and an aptness for the proper proportion of things made the interesting discovery that the average word will appear a definite number of times in a square

inch of printed matter, according to the size of type used in its production. To the ordinary every-day man of the time this discovery must have seemed puny and insignificant. Ordinary people are not concerned with such things as a rule; but with printers and publishers it was a much different story. They are merchants and manufacturers whose daily bread and success in life is dependent upon the printed word. It is, so to speak, their stock in trade which must be card-indexed, catalogued or inventoried according to the exigencies at hand. To them, therefore, the new arrival proved to be a long-awaited friend, both willing and anxious to lend a helping hand where help was most needed, and they thoroughly appreciated the help and showered blessings if not riches upon the discoverer.

But the times change, and so do we printers. That is, things happen in such rapid succession nowadays that what we consider of value today may be worthless tomorrow; what we consider a fact today may be called a lie tomorrow, and what we are depending on today may prove deceiving tomorrow. The first factor toward our friend's undoing was the habit of each new generation to look askance at what former generations revered — to substitute styles and fashions of their own make for those in vogue in grandfather's time.

Two or three decades ago every producer of original composition thought it necessary to the preservation of his reputation to use long and heavy words that no one could understand or get the meaning of without the help of a bulky dictionary. Of late they have changed quite considerably in this respect. Nowadays if they want to see their name and product in print they must use words of the simplest construction, preferably words of one or two syllables if such words can express the thought clearly and definitely - in short, words that everybody can understand. This change originated with the reading public who, in their gallop through life, have no time to waste on unnecessary frills if they are not to be left at the post — and it has brought with it such a saving in space that it is quite safe to make the assertion that the average word of today is not more than nine-tenths as long as

the word of yesteryear, and that, therefore, a square inch now will hold one-tenth more words than it did twenty or more years ago. It may be regrettable, but it is a fact nevertheless, a fact to be reckoned with in estimating copy for the printer. Many a costly mistake has been made because this fact was overlooked. When a printer receives his copy from a customer it is generally understood that it is to fill a certain space in a certain type face and body. If the method used in arriving at the space agreed upon is at fault it must of necessity follow that the finished product in the form of composition will be unsatisfactory. For a few square inches it will not matter, of course; but when it comes to cases where either considerable space is necessary, or where every least little bit of space must be filled to capacity, as in mail-order catalogues, it becomes a matter of considerable importance.

The most crushing blow to our long-loved friend, however, came with the advent of the typesetting machine. While the old comp., in the days before the World's Fair, was plugging away at his case producing from six to eight thousand ems of composition a day, correct spacing between words was considered a proof of his ability as a journeyman printer. Two to three points, and even less, if the case demanded, was considered sufficient; the rule in the better class of book and job offices at the time was, in case of necessity, rather to decrease than increase this space. The typesetting machines, on the other hand, for spacing purposes depend on a so-called "band" consisting of a sleeve and a slide of a thickness that makes it impossible for even the most careful operator to reduce this spacing to less than three points, while the constant call for speed and increased output has relegated the demand for correct spacing to the scrap-heap. In the ordinary literature of the day it is not uncommon to see spacing between words of six to eight points. Add to this the evident desire of the typefounders and the machine makers to outdo each other in the production of new type-faces of varying "fatness," and it may readily be guessed that the claim of a certain number of

words to the square inch of composition is as antiquated and outlawed as German autocracy.

Let us, therefore, get down to cases and see what actual tests or experiments have proved — not merely to wreck and ruin what others have built up by laborious and tedious struggles, but with the intention of establishing a standard that can be depended on for service when needed and in all kinds of weather.

The American Type Founders Company, when they sent their last specimen book to the trade, probably were actuated by the noble desire to have every printer of the country know the Declaration of Independence by heart, for they devote nearly a hundred pages of this colossal panorama of type-faces to the presentation of this worthy document, serving it to their readers in every type face and body at their disposal worthy of such a task. This kind generosity on their part, however, brings to our desk, so to speak, material for comparison in the discussion at hand which it otherwise would have been impossible to obtain. Let me cite a few examples: Looking over their ample and classy layout we find that four square inches of one of the most recent additions to the type family, the six-point Bodoni Book, contain 218 words of our declaration of independence from European tyranny, beginning at the very top. This is 54.5 words to the square inch. The same amount of composition set in six-point Scotch Roman contains only the first 184 words, or 46 words to the square inch, while the Wayside and the Century Expanded allow 186 words in these same four inches of composition. These are identically the same words, mind you, so there is no room for objection on this score. Measured according to the printer's measurements the Bodoni Book, as mentioned above — that is, the space it occupies — contains 572 six-point ems, or 2.6 ems to the word. Set on the machine in six-point Century Expanded the same 218 words measured 800 ems, or 3.67 ems to the word, although the operator spaced his lines as closely as possible.

Three hundred and eighteen words of the same Declaration of Independence, set in Norwood Roman, measure 858 eight-point ems, or

2.7 ems to the word. Set on the machine in eight-point Old Style No. 5 the same words measure 998 ems, or 3.14 ems to the word.

Leaving the American specimen book and the Declaration of Independence for more current literature, we find a dispatch from Berlin to the Associated Press of 1,053 words with the words "counter-measures," "mistreatment" and "government" repeated three or more times. These 1,053 words measured, as set in ordinary newspaper six-point machine composition, 3,865 ems, or 3.67 ems to the word. Set in Norwood Roman the dispatch measured 2,843 six-point ems, or 2.7 ems to the word.

An article of 337 words in the American Magazine, set in eight-point Cambridge, measured 768 ems, or 2.28 ems to the word. The same words set in linotype Century Expanded measured 1,031 eight-point ems, or 3 ems to the word.

Five pages of the "History of Science," by Henry Smith Williams, where every word was counted, show 2.7 ems to the word; the same number of pages in "The Winning of Barbara Worth" show 2.86 ems to the word, while a like number of pages in "The Human Figure," by John H. Vanderpoel, show 3 ems to the word, each of these three books being set in the same type-body.

While these experiments were carried on with the intention of proving my point, I have tried to be as fair as possible. The selections made for these experiments, therefore, were of the most varied sort and must be said to represent fairly all classes of literature of the day.

Applied to the every-day problems of the printer, the conclusions to be drawn have a far-reaching effect. Suppose a customer has a story of 10,000 words that he wants printed, and he asks you to estimate the probable cost, the composition to be set in ten-point. Looking over your information sheets you find that a square inch of solid ten-point composition will hold twenty-one words, thus finding that the 10,000 words in question will fill a space of 476 square inches, and on this figure you base your estimate of composition, stock, presswork, ink and binding. To shorten the argument, let

us say that you agree on a price of 3 cents a square inch for the linotype composition. You make a careful layout and bring the copy to the man in charge with the necessary instructions as to length and width of the type-pages. As the copy contains quite a number of subheads, you and your man Friday decide to set it in old-style for the primary and Cheltenham Bold for the secondary letter. You feel content and satisfied that everything is as it should be until you receive the proofs for your O. K. to the makeup. Then your eyes are opened to the fact that in your estimating you have neglected to take into consideration a very important factor, namely, the "overfatness" or "overwideness" of the type you selected because of the necessity of putting a fat job type together with the body type on the mat, which has caused an increase of nearly twenty per cent in the bulk of your composition. You find yourself in bad, not only on the composition, but you will also have to add twenty per cent cost to all the other items necessary in the production of the work.

Now suppose that your customer is contemplating the issue of a four-page circular with type-pages 6 by 9 inches, to be set on the machine in eight-point Scotch Roman, and that he comes to you for your advice about the copy necessary to fill the space. By again consulting your information sheet you find that thirty-two words are supposed to fill a square inch with solid eight-point composition, and by solving a simple problem in multiplication you find that 6,912 words will be necessary to fill the required space, minus the space for display or headings. This information you promptly convey to your customer and he hastens away to make up the copy. But what are you going to do when, a day or two later, you discover that, corrected on the galley, the composition has thirteen per cent more bulk than you estimated? Are you going to tell your customer that you had made a bad blunder, and that either the composition must be cut or more space allowed? It is quite certain that it would be the last time he would have confidence in your ability as a printer or as an estimator of printing.

In The Inland Printer for September, 1917, I volunteered the assertion that the amount of space typewritten copy will fill in cold type can be determined by certain coefficients which show the relation of the type in question to the typewriter space. This assertion I limited by excluding all "overwide" or "overfat" typefaces. The reason for this exclusion has been amply stated above. I am now ready to remove this limitation—to remove it by grouping the different type-faces according to their filling qualities and by giving each group a coefficient that will state the relation of the typewritten copy to each member of such groups.

But before I do this I again wish to call attention to the disturbing element in these calculations — the linotype operator. He has it in his power to undo the most carefully laid plans in this respect because of the wedge-shaped justifiers I have mentioned. In ordinary composition, 16 or more ems wide for six and eight point and 20 ems wide for ten-point, all that is required or him is to set his lines four-fifths full; the machine will justify the lines to their full widths — that is, if he is allowed to do so; but the better class of printing-offices now demand tight spacing, which is evidenced by nearly all of the high-grade periodicals now on the market. The machine is perfectly able to take care of this feature without overtaxing the ability of the operators. All of my calculations, therefore, are based on an average spacing that will be accepted in any high-grade office, and they are as nearly correct as it is possible to make anything based on as flexible a proposition as typewritten copy.

Group 1.—Bodoni, Bodoni Book, Roman No. 599, Caslon Old Style No. 540, Cheltenham condensed and Cheltenham Bold extra condensed.

Coefficients: ten-point, .66; eight-point, .71; six-point, .73.

Group 2.—Roman No. 590; Recut Caslon and Old Style No. 552.

Coefficients: ten-point, .74; eight-point, .80; six-point, .82.

Group 3.— All foundry type of a medium you will find the lines will average 24 pica ems width; linestype Original Old Style with italics; in width of composition. $40 \times .92 = 36.8$.

Old Style No. 3 with italics; Cambridge, Caslon, Cheltenham with italics; Roman No. 12 with Gothic; DeVinne with italics and all other machine old styles and romans of a medium width body.

Coefficients: ten-point, .79; eight-point, .86; six-point, .88.

Group 4.— All linotype faces not included in Group 3 or 5.

Coefficients: ten-point, .85; eight-point, .92; six-point, .96.

Group 5.— Linotype Roman No. 2 with italics, Antique, Clarendon, Title, Boldface and Gothic; No. 8 with Boldface; No. 1 with Boldface and Title; No. 8; No. 16 with italics and Century Bold; No. 28 with italics.

Coefficients: ten-point, .93; eight-point, 1; six-point, 1.05.

Measure your typewritten copy with a linegage; be sure that you cover the longest line. Then multiply this by the number of lines to the sheet and then by the coefficient corresponding to the type body and face you wish to use for the work.

Well, you say, this is very important and looks good on paper, but can it be proved when put to a practical test? Let's see.

A page of solid six-point, 26 by 44 pica ems, contains 4,576 six-point ems.

Set in six-point Bodoni Book and typewritten on any one of the standard typewriters using twelve-point type, the copy will measure 6,290 pica ems; multiplied by .73, the six-point coefficient of Group 1, you will find a copy value of 4,592 ems.

A page of ten-point, 26 by 49 pica ems, contains 1,834 ems.

The typewritten copy necessary to fill this page with ten-point Recut Caslon measures 2,492 pica ems; multiplied by the ten-point coefficient of Group 2, the copy value is found to equal 1,842 ems.

Take a piece of typewritten copy of any length, but with lines averaging 40 pica ems in width; have it set on the linotype in any eight-point type belonging to Group 4 and you will find the lines will average 24 pica ems in width of composition. $40 \times .92 = 36.8$.

with any other type you have on your machines and you will find that the relation between the copy and the actual composition is as stated by the respective coefficients.

I again wish to call attention to the value of the use of this method when called upon to fit copy to space. It is the most important of all the operations here involved. More money is squandered on unnecessary and time-wasting author's corrections than on any other faulty operation in the printing-office. Either too

 $24 \times 1.5 = 36$. You can do the same thing much or too little copy to fill the space is submitted and paragraph after paragraph must be reset or eliminated, delaying the work and causing friction and ill feeling between the printer and his customer. One of the mailorder catalogues recently finished carried an excess charge for author's corrections of more than one-third of the cost of composition. When the copy is correctly figured before it is brought to the machine or the hand compositor and edited accordingly, there should be no need whatever of this excess cost.

COST OF BINDERY OPERATIONS—SLOTTED HOLE **PUNCHING**

No. 5.-By R. T. PORTE



HE secret of the success of loose-leaf systems is in the punching of slotted or key holes in sheets of paper. They consist of round holes punched a certain distance from the edge of the paper with a slot cut from the

hole to the edge of the paper. By cutting the holes in this manner the sheets may be put on the posts without removing one part of the binder and slipping them over the posts which hold them together and in line. Before discovering this method, and proving that the sheets can be held strongly by this method, it was impossible to make much progress in looseleaf systems. The first sheets were punched with round holes, and the slot was then cut in with a sharp tool, a few sheets at a time. This method is still used where odd-sized holes are wanted.

The two most commonly used sizes of holes are 5-16 and 3-8 inches (see styles "D" and "E"). With a set of punch-heads of these two sizes, the binder or printer can punch sheets for nearly every binder made.

There are a few binders made that require peculiar punching, where the hole is not round,

but oblong, flat on top, and "thumb hole" (see styles "A," "B" and "C"). These should always be charged for extra, but as a matter of cost there is no difference, unless the investment in punches and their little use is taken into account.

The trade binder must have a big assortment of punches, and his costs of punching will cover



With these five punches, and an assortment of round-hole punches, practically every kind of punching that the average shop will be called upon to do can be taken care of. The first two styles are used principally for index cards.

an investment much larger than the small bindery or printing-office. The larger use he has for these punches will offset the cost of the extra equipment.

There are many machines on the market to use the punches, from small machines, operated by hand, capable of punching but a few sheets at a time, to machines operated by power. In many instances the same machines that do round-hole punching can also be used for slottedhole punching, with the use of the proper punch members or heads.

Note.—This is the fifth of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

The most commonly used punch is operated either by foot or power, and will accommodate several punch-heads. These machines are not very expensive, although the investment will be considerable if there are many different punch-heads in the equipment.

The average equipment for slotted-hole punching is two punch-heads of each size. Thus, when four holes of the same size are punched in a sheet, the sheets are put through the machine twice, but without very much extra handling, as the sheets are simply turned the second time, and all four holes punched with practically one handling.

Where only two punch-heads are in the equipment, the scales for three holes are too low, as the sheets will have to go through the machine twice, and would take double the cost of two holes. Sheets with three holes are very rarely used now, and those who are frequently called upon to furnish such sheets usually have three or more heads, and in that case the scales for three holes will apply.

For six holes, the scales cover the use of three punch-heads, the sheets being handled in much the same manner as for four holes described above. Where there are only two punch-heads in use, the cost will be three times that for two holes.

For eight holes, the above applies, only with four punch-heads instead of two or three. With only two punch-heads, about four times the price of two holes would be the cost.

The majority of sheets call for four holes, although in some cases six and eight holes are used.

With the use of loose-leaf statements for billing machines, round holes have become necessary in addition to slotted holes, and unless the binder or printer can put all the punch-heads in the machine at the same time, the cost of punching will have to be figured as two separate jobs, using both the round-hole and slotted-hole scales. In many cases there are three kinds of holes in the same sheets, and without special equipment three scales must be used to figure the cost. Many of these freak sheets are going out, as the cost has been too

high, and those using fewer holes are being used more.

It is not possible to use the same scales for round-hole and slotted-hole punching, as the cost of setting the punch-heads for slotted-hole

Sheets.			Grade :	i				Grade 2	3	
	*2	3	4	6	8	*2	3	4	6	8
250	.50	. 65	.70	. 95	1.10	.60	.70	.90	1.10	1.50
500	.55	.70	.80	1.15	1.35	.65	.80	1.10	1.35	1.78
1m	.60	.75	.90	1.35	1.60	.70	.90	1.20	1.60	2.00
2m	.70	.90	1.05	1.55	1.85	.85	1.05	1.35	1.85	2.2
3m	.80	1.05	1.20	1.75	2.10	1.00	1.20	1.50	2.10	2.50
4m	.90	1.20	1.35	1.95	2.30	1.10	1.35	1.65	2.30	2.78
5m	1.00	1.30	1.50	2.15	2.50	1.20	1.45	1.80	2.50	3.00
6m	1.10	1.40	1.60	2.30	2.70	1.30	1.55	1.95	2.70	3.2
7m	1.20	1.50	1.70	2.45	2.90	1.40	1.65	2.10	2.90	3.50
8m	1.30	1.60	1.80	2.60	3.10	1.50	1.75	2.20	3.10	3.78
9m	1.40	1.70	1.90	2.75	3.30	1.60	1.85	2.30	3.30	4.00
10m	1.50	1.80	2.00	2.85	3.50	1.70	1.95	2.40	3.50	4.28
15m	2.15	2.60	2.95	4.10	4.90	2.40	2.80	3.50	4.90	6.10
20m	2.80	3.40	3.90	5.30	6.30	3.10	3.65	4.60	6.30	7.98
25m	3.45	4.20	4.85	6.50	7.70	3.80	4.50	5.70	7.70	9.80
30m	4.10	5.00	5.80	7.70	9.10	4.50	5.30	6.80	9.10	11.68
35m	4.70	5.75	6.75	8.90	10.50	5.20	6.10	7.85	10.50	13.40
40m	5.30	6.50	7.70	10.10	11.90	5.90	6.90	8.90	11.90	15.25
45m	5.90	7.25	8.60	11.30	13.20	6.60	7.70	9.95	13.20	17.10
50m	6.50	8.00	9.50	12.50	14.50	7.30	8.50	11.00	14.50	18.95
75m	9.50	11.75	13.75	18.25	21.25	10.80	12.50	15.50	21.25	27.90
100m	12.50	15.50	18.00	24.00	28.00	14.00	16.50	20.00	28.00	36.0

Table No. 17 — Cost of Slotted-Hole Punching.

Sheets 8½ by 11, 9½ by 12, 8½ by 14, or less. Grade 1 — Light weight papers, Substance No. 24 or less. Grade 2 — Ledger weight papers, Substance No. 40 or less.

*Numbers indicate holes to the sheet.

punching is much greater than for round-hole, and fewer sheets can be put through the machine at the same time. Also, the work has to be more carefully done to secure perfect alignment of the sheets.

Punching is usually the last process on the production of a job of loose-leaf sheets, and if not carefully done, the entire job will be spoiled, and that means a big loss.

The scales are figured to cover the cost of careful, accurate work on the average well-built punch, and not hurried, sloppy, careless work, which might be done at a lower figure.

Small Sheets.

Ordinary ledger sheets are about 9½ by 12 inches. This size has been adopted by the Stationers' Association as the general stock ledger size, and hence is used the most. Table No. 17 covers this size of sheet and the other quarter-sheet sizes. A large proportion of the loose-leaf sheets that are now in use come in these sizes.

Two grades of paper are given in the scales, Grade No. 1, covering the lighter weights of paper, and Grade No. 2 covering all ledger weights over Substance No. 24. Only index cards are used in heavy stock or cardboard, and these are covered in another table.

The tables cover a charge for setting the machine in every instance, and the lowest price should be used as a minimum cost, as the cost of setting the machine is usually more than the cost of the actual punching, except in the larger quantities.

Like all the scales that will be presented in this series, this one was carefully checked and compared with many records of costs and pricelists gotten out in various parts of the country, and is believed to be a fair average of cost.

Medium-Sized Sheets.

Probably more half-size sheets of folio, royal or double cap, or a trifle smaller, are used than any other sizes for loose-leaf purposes, especially for special ruled sheets. Sheets of these sizes are covered by Table No. 18, and for two grades of paper.

These sizes cost slightly more to punch than the smaller sizes, because the sheets are harder to handle, and this results in slower punching.

Sheets.			Grade 1	l		Grade 2				
	*2	3	4	6	8	*2	3	4	6	8
250	. 60	.70	.90	1.10	1.50	. 65	.75	. 95	1.25	1.75
500	. 65	.80	1.10	1.35	1.75	.70	.85	1.15	1.50	2.0
1m	.70	.90	1.20	1.60	2.00	.75	. 95	1.35	1.75	2.30
2m	.85	1.05	1.35	1.85	2.25	.90	1.10	1.55	2.00	2.6
3m	1.00	1.20	1.50	2.10	2.50	1.05	1.25	1.75	2.25	2.9
4m	1.10	1.35	1.65	2.30	2.75	1.20	1.40	1.95	2.50	3.2
5m	1.20	1.45	1.80	2.50	3.00	1.30	1.55	2.15	2.75	3.5
6m	1.30	1.55	1.95	2.70	3.25	1.40	1.65	2.30	2.95	3.7
7m	1.40	1.65	2.10	2.90	3.50	1.50	1.75	2.45	3.15	4.0
8m	1.50	1.75	2.20	3.10	3.75	1.60	1.85	2.60	3.35	4.2
9m	1.60	1.85	2.30	3.30	4.00	1.70	1.95	2.75	3.55	4.5
10m	1.70	1.95	2.40	3.50	4.25	1.80	2.05	2.85	3.75	4.7
15m	2.40	2.80	3.50	4.90	5.95	2.60	3.00	4.10	5.40	6.8
20m	3.10	3.45	4.60	6.30	7.65	3.40	3.95	5.30	7.00	8.8
25m	3.80	4.50	5.70	7.70	9.35	4.20	4.90	6.50	8.60	10.9
30m	4.50	5.30	6.80	9.10	11.05	5.00	5.85	7.70	10.20	12.9
35m	5.20	6.10	7.85	10.50	12.75	5.75	6.80	8.90	11.80	15.0
40m	5.90	6.90	8.90	11.90	14.45	6.50	7.75	10.10	13.40	17.0
45m	6.60	7.70		13.20	16.10	7.25	8.65	11.30	15.00	19.0
50m	7.30	8.50	11.00	14.50	17.75	8.00	9.50	12.50	16.60	21.0
75m	10.80	12.50	15.50	21.25	26.25	11.75	13.75	18.25	24.50	30.5
100m	14.00	16.50	20.00	28.00	34.00	15.50	18.00	24.00	32.00	40.0

TABLE No. 18 — Cost of Slotted-Hole Punching.

Sheets xx by 17, 14 by 17, 12 by 19, or less. Grade 1 — Light weight papers, Substance No. 24 or less. Grade 2 — Ledger weight papers, Substance No. 40 or less.

*Numbers indicate holes to the sheet.

Especially is this true where more than two holes are punched in the sheet.

These scales, also, have been carefully checked and compared with records of cost and price-lists, and are believed to be a fair average of cost.

Large Sheets.

For full-sized sheets, or those larger than the half sizes, it has been found that the cost of slotted-hole punching was somewhat higher, and this made necessary Table No. 19. It has

Sheets.			Grade 1	l				Grade 2		
	*2	3	4	6	8	*2	3	4	6	8
250	. 65	.75	.95	1.25	1.75	.70	.90	1.10	1.50	2.0
500	.70	.85	1.15	1.50	2.05	.80	1.10	1.35	1.75	2.3
1m	.75	. 95	1.35	1.75	2.30	.90	1.20	1.60	2.00	2.6
2m	. 90	1.10	1.55	2.00	2.60	1.05	1.35	1.85	2.25	2.9
3m	1.05	1.25	1.75	2.25	2.90	1.25	1.50	2.10	2.50	3.3
4m	1.20	1.40	1.95	2.50	3.20	1.35	1.65	2.30	2.75	3.6
5m	1.30	1.55	2.15	2.75	3.50	1.45	1.80	2.50	3.00	4.0
6m	1.40	1.65	2.30	2.95	3.75	1.55	1.95	2.70	3.25	4.3
7m	1.50	1.75	2.45	3.15	4.00	1.65	2.10	2.90	3.50	4.6
8m	1.65	1.85	2.60	3.35	4.25	1.75	2.20	3.10	3.75	4.9
9m	1.70	1.95	2.75	3.55	4.50	1.85	2.30	3.30	4.00	5.2
10m	1.80	2.05	2.85	3.75	4.75	1.95	2.40	3.50	4.25	5.5
15m	2.60	3.00	4.10	5.40	6.80	2.80	3.50	4.90	6.10	7.7
20m	3.40	3.95	5.30	7.00	8.85	3.45	4.60	6.30	7.95	9.9
25m	4.20	4.90	6.50	8.60	10.90	4.50	5.70	7.70	9.80	12.1
30m	5.00	5.85	7.70	10.20	12.95	5.30	6.80	9.10	11.65	14.3
35m	5.75	6.80	8.90	11.80	15.00	6.10	7.85	10.50	13.40	16.5
$40 \mathrm{m}$	6.50	7.75	11.00	13.40	17.00	6.90	8.90	11.90	15.25	18.7
45m	7.25	8.65	11.30	15.00	19.00	7.70	9.95	13.20	17.10	20.8
50m	8.00	9.50	12.50	16.60	21.00	8.50	11.00	14.50	18.95	23.0
75m	11.75	13.75	18.25	24.50	30.50	12.50	15.50	21.25	27.90	34.8
100m	15.50	18.00	24.00	32.00	40.00	16.50	20.00	28.00	36.00	44.0

TABLE No. 19 — Cost of Slotted-Hole Punching.

Sheets 19 by 24, 17 by 28, 17 by 22, or less. Grade 1 — Light weight papers.

Substance No. 24 or less. Grade 2 — Ledger weight papers, Substance No. 40 or less.

*Numbers indicate holes to the sheet.

been found that the cost for two holes is not much higher, but the larger number of holes has increased the cost very materially.

Full sheets of folio, royal or double cap, or sheets near those sizes, have been found to be hard to handle in the punching-machine, and more time is required to do good work.

The scales should cover almost all large sizes of sheets, except exceedingly large ones, which are very few in number.

The three tables (Nos. 17, 18 and 19) cover practically every size and grade of loose-leaf sheets that the average binder and printer will be called upon to punch.

These scales, also, have been carefully checked and compared with records of cost and price-lists, and are believed to be a fair average of cost.

Index Cards.

While the greater majority of index cards are not punched, yet there is sufficient call for punching index cards to make necessary a special table of costs for doing this work.

Two grades of stock, and both slotted and round holes, are covered in Table No. 20.

A large proportion of index cards are punched with but one hole, usually style "A" or "B." In fact, practically all are so punched, but there are exceptions, and some cards are punched with as high as four holes; but cards punched with more than that number are very rare.

Punching holes in index cards is not quite such particular work and does not require as

Number		Grad	e 1		Gra	de 2		
	*1	2	3	4	1	2	3	4
250	.50	.65	.70	.90	.60	.70	.85	1.10
500	.55	.70	.80	1.10	. 65	.80	1.05	1.30
1m	.60	.75	.90	1.20	.70	. 90	1.20	1.50
2m	.70	.90	1.05	1.35	.85	1.05	1.35	1.70
3m	.80	1.05	1.20	1.50	1.00	1.20	1.50	1.90
4m	.90	1.20	1.35	1.65	1.10	1.35	1.65	2.10
5m	1.00	1.30	1.50	1.80	1.20	1.45	1.80	2.30
6m	1.10	1.40	1.60	1.95	1.30	1.55	1.95	2.45
7m	1.20	1.50	1.70	2.10	1.40	1.65	2.10	2.60
8m	1.30	1.60	1.80	2.20	1.50	1.75	2.20	2.75
9m	1.40	1.70	1.90	2.30	1.60	1.85	2.30	2.90
10m	1.50	1.80	2.00	2.40	1.70	1.95	2.40	3.00
15m	2.15	2.60	2.95	3.50	2.40	2.80	3.50	4.20
20m	2.80	3.40	3.90	3.60	3.10	3.65	4.60	5.40
25m	3.45	4.20	4.85	5.70	3.80	4.50	5.70	6.60
30m	4.10	5.00	5.80	6.80	4.50	5.30	6.80	7.80
35m	4.70	5.75	6.75	7.85	5.20	6.10	7.85	9.00
40m	5.30	6.50	7.70	8.90	5.90	6.90	8.90	10.20
45m	5.90	7.25	8.60	9.95	6.60	7.70	9.95	11.40
50m	6.50	8.00	9.50	11.00	7.30	8.50	11.00	12.50
75m 100m	9.50 12.50	11.75 15.50	13.75 18.00	15.50 20.00	10.80 14.00	12.50 16.50	15.50 20.00	18.25 24.00

Table No. 20 — Cost of Punching Index Cards — Slotted or Round Hole.

Grade 1 —Index Bristol, 140 pounds or less, or equivalent. Grade 2 —Index Bristol, 220 pounds or less, or equivalent.

*Numbers indicate holes to the card.

careful handling, yet care should be taken to have the holes centered and the alignment good. If not, the cards are apt to be useless.

The scales covering the two grades of paper will be found sufficient to figure the cost of almost every job of index-card punching that is likely to come into the average bindery and printing-office.

No extra tables are necessary for the various sizes of cards, as all the sizes most commonly

used are easily handled, and it has been found that the costs are about the same, with very little, if any, difference, taking into account the size of the card. The thickness of the card is a big factor, and cards over 140 pounds, $25\frac{1}{2}$ by $30\frac{1}{2}$, will cost more to punch than the lighter weight cards, and for that reason tables are given to cover the two grades.

Many binders make the mistake of allowing the operators of punching-machines to put in too many cards at one time. This will result in very poor work, and should never be allowed.

The scales cover both round-hole and slottedhole punching for index cards. Separate tables were figured out, but by careful comparison it was found that there was so little difference in cost that the extra tables were not worth while, and the one set of tables would suffice.

All classes of punching for cards, other than index cards, may be figured from Table No. 20, both for round holes and slotted holes, care being taken to use the right scales according to the weight of the paper.

No attempt has been made to cover punching of very heavy sheets of cardboard, but by referring to the article on round-hole punching, methods of figuring costs on these can be had.

This table finishes all the scales on punching that have been prepared to date. The next article will deal with another operation of binding that has increased since loose-leaf systems have come on the market.

These scales, as well, have been carefully checked and compared with records of cost and price-lists, and are believed to be a fair average of cost for that class of work.

THE most trifling actions that affect a man's credit are to be regarded. The sound of your hammer at five in the morning, or nine at night, heard by a creditor, makes him easier six months longer; but if he sees you at a billiard-table, or hears your voice at a tavern when you should be at work, he sends for his money the next day.—Franklin.

BETTER LIGHTING FOR PRINT, SHOPS

By G. D. CRAIN, Jr.



ORKING in a print-shop is notoriously "hard on the eyes." You hear this complaint not only from proofreaders, who have an unusually severe task from this standpoint, but from others who suffer from the poor

facilities provided, in view of the close attention they must give their work. Better light for print-shops is a slogan which might well be adopted by the trade. It would not only make for better work, but for better workers; and it may be taken for granted that anything that results in the physical betterment of employees is a good thing for the employer, the plant and the product.

Some of the most successful printers in the country have apparently neglected this feature of shop equipment, or, perhaps, their businesses have grown at such a rate that they have not been able to give proper attention to the matter of lighting. The result is that one often finds the shop poorly lighted from natural sources, and unintelligently lighted artificially. Yet there is no feature of shop equipment that deserves more serious attention than that of lighting, and this, while true of any line of business, is especially applicable to printing.

Regardless of the immediate effect of good lighting facilities on the health of the worker, it is evident that there is a lot of stimulation in working in a well-lighted shop. This is true of ventilation and other general features which ought to be considered in laying out a plant. But the employee who is working in a shop that has good light has a sense of well-being and satisfaction that enables him to put forth all his energies, and to get better results than if he were, perhaps unconsciously, depressed because of the gloomy condition of the plant in which he was working.

It is entirely proper to put the emphasis on the matter of natural light. A good system of artificial lighting, laid out by an illuminating engineer who has studied the matter of ceiling heights, space to be lighted, character of the work, etc., is desirable and necessary; but it should not be considered that putting in electric or other types of lamps of an approved style is going to do all that is necessary.

Sunlight is the best light, and eyes do better work under it. Getting an abundance of natural illumination, therefore, is a consummation which is well worth striving for, not only because it is cheap, but because it is the best. It is likewise true that the time and money spent in arranging the shop so that natural lighting will be provided will pay big dividends in the saving in artificial light, for electric current is not inexpensive by any means. You can figure out for yourself the cost of supplying artificial illumination for twelve months in the year, and then see how much of an investment that would pay interest on. It is, of course, true that it is impossible to dispense with artificial lighting entirely, but it is equally true that a great many printingshops are burning electric lights in some portions of their plants all day long.

In order to get the best possible natural light, some printers have taken locations in outlying districts, where land is cheap, and where it is possible to lay out their plants on a single floor. This enables them to arrange for overhead lighting, by means of the well-known type of roof known as "saw-tooth." Light from the north is regarded as best, and in a plant of this type the printers have the best possible natural illumination on their work.

There are other advantages of such a plan, which might be considered in connection with the question of lighting. One is the ease with which the whole shop may be supervised. The writer was recently in a large printing and engraving establishment in Chicago, which is built in this way. The superintendent has his office on an elevated platform at one end of

the plant. From this post of vantage, he is able to command a view of every department.

However, he emphasized, in discussing the layout of the shop, the advantage which has accrued from providing natural illumination, especially with regard to the mental and physical effect on the employees.

"In our old plant in the congested district," he said, "we did the best we could as to lighting arrangements, but they were admittedly poor. We all realized that conditions were not what they ought to be, and remedied them by the installation of the best possible equipment. We feel, however, that in making natural illumination our main dependence, as we have done in this plant, we have brought about a great improvement, which is reflected in the quality and character of our product."

In the event that the plant occupies several floors, only the top can benefit from overhead lighting, but all of the others should admit as much light as possible. In the old type of factory building, windows were evidently regarded as a necessary evil. As a rule they were small, few in number, and utterly inadequate so far as furnishing illumination for the work was concerned.

The printer who moves into a building more than a few years old usually suffers from the lack of window lighting. If he is wise, he demands that his landlord increase the facilities in this respect before he makes the move. A lot of improvement can be brought about by the simple plan of installing a modern style of sash, extending from floor to ceiling. This is usually of steel, and makes practically a wall of glass, which is fireproof and able to carry the necessary weight of the building, and likewise gives plenty of light and adds to the comfort and efficiency of the workers.

Modern industrial buildings are being equipped regularly with this type of sash, and it is not too much to hope that the printing-shops of the country will one day regard this as standard construction. Instead of putting in a solid brick wall, which shuts out the light, and costs just as much as steel and glass, why not supply the latter, so as to get all of the light

possible, without adding to the cost of the building?

As suggested above, ventilation is the companion of light, and the two are naturally considered together. It should be noted, therefore, that the improved types of windows, which provide maximum light, likewise furnish ideal ventilation. Only when the arrangement of the lighting units can be controlled for purposes of ventilation is the result satisfactory, and this is the situation with the modern types of steel sash referred to. The old-fashioned small window opening is not only unsatisfactory because of the small amount of light it admits, but also because it is a failure from the standpoint of ventilation, being only fifty per cent serviceable, at best, in this connection.

The modern type of steel window-sash is in use, to a noticeable extent, in plants in two classes of industries: food products and textiles. In the one the importance of careful inspection is recognized by this provision, and in the other the opportunity for careful comparison of colors under natural lighting is provided by supplying a maximum amount of sunlight. The printer prides himself on the artistic quality of his work, and calls the attention of his customers to the fact that the finer shades of character are just as important, in producing a desired result, as the obvious details. It is hard to see how real character and quality can be introduced if the workers are not given sufficient light, and of the right kind.

Another feature of interest from the standpoint of efficient natural lighting is that maximum illumination may be obtained in a large building by introducing a court, around which the working sections are arranged. In places where space costs a lot of money, it is often found advisable to give some of it up to improve the lighting arrangements, and large concerns have found that this apparent sacrifice was worth while from the standpoint of results obtained.

Having done everything possible to get all of the sunlight he can, the printer is now confronted with the question of having his artificial lights properly designed, located and installed. Each plant is in large measure a problem in itself, from the standpoint of lighting efficiency. A few years ago it was thought that anybody could determine what kind of lighting fixtures to provide, what size and power of lamps to specify, and how the fixtures should be hung with reference to the work; but after a while the technical features connected with lighting began to be studied, and it was found that it was just as difficult and just as necessary to have all of the details right in this respect, as to have the transmission machinery or the electric wiring right.

This led to the development of the work of the illuminating engineer, whose importance is being more and more recognized, especially in industrial work. The most casual observer has noticed how lighting in stores has been improved by the use of the indirect or semi-indirect system, whereby a diffused but not a brilliant light is thrown over the whole space. Indirect lighting is not, as a rule, desired for manufacturing purposes, because of the waste of illumination involved, but the light should be controlled just the same.

A big newspaper which moved into a new plant several years ago introduced a new kind of light, which had not been given sufficient testing in practical operations, for the result was disastrous to the eyes of many of the employees. It was found necessary to call for the services of an expert, and he was finally able to adjust the lights so that the employees were able to work in comfort. This incident is mentioned simply to show that ordinary knowledge does not suffice when it comes to the important and difficult subject of adequate illumination.

Most of the leading manufacturers of lamps and fixtures have engineering departments which are placed at the service of concerns which are studying this feature and desire to improve their lighting facilities. The printer who is not satisfied with his present arrangements would be able to get from them suggestions which would prove of value, and would indicate along what lines he would have to

work in order to bring about the best possible condition. Usually the changes can be made for a moderate sum, and when made, they bring about such a marked contrast with the old situation that everybody almost invariably says, "How did we ever manage to get along before?"

This was the sentiment in a large Chicago printery which recently moved into a new building, after having been housed in dark, cramped quarters. The lighting facilities of the latter had not been given any attention at all. Individual lamps had been placed at the machines and over the forms in the make-up room, but general illumination had been grievously neglected. The stairs were dark, inviting accident — and this feature, by the way, is one of many which could be mentioned in urging better lighting — and light was provided only where it was found to be absolutely necessary.

In the new plant, however, in addition to plenty of natural light, well-placed fixtures for artificial illumination had been installed, and a cheerful, stimulating atmosphere had been created by this means. Workers moved about with more "pep" and enthusiasm, just as animals would do if suddenly released from a dark cavern into the light. One of the other big improvements in the plant was that more room was provided for the furniture, so that it was easy to move about without crowding the other fellow too much. In spite of this obvious betterment, however, the one thing that everybody commented on continuously was the matter of lighting.

It should be observed, of course, that proper painting of walls and ceilings has a lot to do with good lighting. Dark walls absorb light, while bright surfaces reflect it. Consequently walls should not only be painted with a good material, but should be washed or cleaned, so that the dirt which accumulates may not hinder the proper distribution of the light.

Good natural light, plus well-designed artificial illumination, plus well cared for walls, means lighting conditions that every employee will appreciate and that every job will show the benefits of.

CREATED PRINTING IS CREATED SUCCESS

GOOD money, and in plenty, awaits the printer who can create ideas that will sell goods for other people. He submits practical, business-pulling ideas, and non-competitive orders are his reward. The suggestion

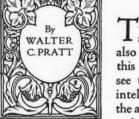
of identity of interest he sets up in his prospect's mind has far greater weight than the most wordy discourse on superiority of product and service.

EVERY buyer knows that a printer who has enough commercial stimulus to create business will undoubtedly have the sense to carry it through with dispatch and efficiency.

THERE are several factors in the constitution of the creative printer that account for his success. The first is ambition.

THE individual who is satisfied to linger in the same old by-paths year after year; who never attempts to reach the broad road of achievement; who is uninspired, without desire other than the satisfaction of present needs; who is without objective or enthusiasm, is not the man who creates, or the man to whom the world turns for new ideas.

As with an individual, so with a firm. The organization that fails to inspire its employees with incentives for the development of their ambition is in a state of stagnation, and this inaction will keep it shut up behind strong bars in a prison that it has created for itself.



THE printer who possesses creative ability is also keenly observant, and this trait of being able to see things enables him to intelligently approximate the advertising needs of the varied commercial concerns

which he is called upon to serve. His observation is their profit, and his.

HE is also an inventor, as much an inventor as the men who perfected the processes through which he can give form to his ideas, because, to successfully market his product, he must first develop the idea.

HE is also chockful of confidence, because he appreciates that a great deal depends on the confidence a man has in his own work. He knows that the idea as it stands is of little value; what it will produce is the only thing of value.

HE realizes that we make a grievous mistake if we constitute ourselves the judges of our own work; it is wiser to send it forth on its mission, resting assured that if it does not possess market value we shall not long remain in ignorance of the fact.

IT shows the reverse of good judgment to scrap an idea simply because we consider it valueless. It may be useful to some one—and that some one may be positively longing to embrace and take to his business bosom just such an idea as we contemplate discarding.

CONSISTENCY, WISE AND FOOLISH

By F. HORACE TEALL



NE of the most important mechanical details of the making of literature is consistency in spelling, in the use of capital letters, and in various other matters of form. With a clear understanding of the styles those

who pay for their work desire, printers' bills will not soar as alarmingly as they inevitably do when the workers are obliged to do much extra work because of uncertainties as to such details. It is unlikely that the bill presented by the printer of a book is ever satisfactory at first to the one who has to pay. It is sure to be higher than was expected, and usually it is so because the author has ordered much extra work on his proofs. We refer, of course, to books made from manuscript only. Ordinary reprint is different, though the printer will not neglect any legitimate chance for an extra charge.

Now all this has no bearing on consistency of expression, but the economical aspect suggests itself so strongly to one who has experienced its workings that it could not be neglected. In fact, more is needed. Writers are not usually impressed with the need of mechanical consistency, even when they are deeply concerned with the value of literary neatness and accuracy. They can not be expected to write with mechanical consistency, for that would inevitably involve weakness in composition. What they can and should do, much more than they do now, is to read their manuscript carefully, or have it read for them, solely for mechanical consistency. Manuscript can be made as accurate as print should be, but the operators seldom get copy that can be reproduced exactly with a good result.

Much diversity of opinion exists, and surely always will exist, as to the wisdom of being consistent. Emerson said: "A foolish consistency is the hobgoblin of little minds, adored

by little statesmen and philosophers and divines." This remark was made in an essay on "Self-reliance," the burden of which, of course, is the value of reliance upon one's own resources of proper preparation rather than upon any conventional authority. Emerson made no provision for the innumerable persons who, as employees, are constrained to act under the orders of the "little statesmen and philosophers and divines." In speaking of "foolish consistency" he implied momentarily as distinctly existing a wise consistency. May we not indulge this momentary implication to the extent of saying that it is wise consistency that leads these employees to obey these orders and not attempt to intrude self-reliance where it is not welcome? It may be well to say that this is written with direct reference to proofreaders. They must decide individually, according to circumstances, where the line is to be drawn between wise and foolish; but their own personal interests will often be best served by wisely accepting much that they know positively is foolish or even worse.

But the momentary implication, so far as Emerson is concerned, is instantly annulled when we read what immediately follows: "With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today."

Some people — many people — think it impossible or at least unreasonable to question anything that was said by Emerson; but it is not hard to find some who are extreme in destructive criticism of him. Alfred Ayres, for instance, in his book "The Verbalist," tells us that all of Emerson's writing is "swosh," probably because the essays are so epigrammatic. Without a thought of extreme belief either way, it may be said that Emerson cer-

tainly lacked perspicacity in uttering what is here quoted. Great souls must and will have simply a great regard for consistency, notwithstanding the fact that what they say today may often be contradicted tomorrow. In all walks of life much of what is thought one day must be discarded the next day. And much of the changing, or contradicting, is not actually inconsistent.

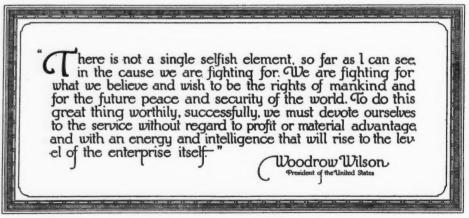
But it is not the consistency of statements generally to which attention is here invited, so much as consistency in small matters of form, as to which many authors do not bother—largely in the belief that printers will attend to them satisfactorily. It is undoubtedly because of this lack of attention in making the copy that even our best books show almost innumerable cases of inconsistency, such, for instance, as "the captain" and "the Captain," in speaking of the same person in the same paragraph. This particular instance should have attracted the proofreader's attention, even to the point of correction to the form the author chooses, for all do not choose alike.

We never can hope for consistency (or uniformity) in such matters by authors except an occasional careful writer. The vast majority of writers simply will not, many of them can

not, keep such things uniform in their writing; yet it may be doubted whether any would object to such uniformity. A proofreader must follow copy when ordered; but he should preserve uniformity if allowed to do so.

Consistency is an important matter in the estimation of some authors and editors, and asserted to be of no account by others. One editor of a large cyclopedia told the present writer that he preferred the Worcester spelling rather than that of Webster. Yet his cyclopedia is printed with far more of the Webster spelling than of the Worcester, though such matters were entirely under his control. The only possible conclusion is that he did not trouble himself with any interested concern about spelling.

In the making of the Century Dictionary the present writer found the editors specially insistent in demanding consistency, as he later also found those of the Standard Dictionary. Again, on Webster's New International Dictionary one of his experiences was that of being told that consistency of form in small details was of no account, but throughout the work such consistency was continually demanded, and was maintained by devoting much time to reference and checking.



From Calendar of The Forbes Lithograph Manufacturing Company, Boston.

WHAT DO YOU LIKE TO READ?

By EDGAR WHITE



HEN I became the editor and advertising man on the Daily Chronicle-Herald, of Macon, Missouri, I had to face the question "What do you like to read?" good and hard, because the advertising patronage largely

depended upon its correct answer. Previously I had worked in various departments of country papers, daily and weekly, under men who had answered it according to their bent, but in trying to utilize the knowledge gained from such experience I didn't seem to get anywhere. The editors and managers all seemed to travel about the same path, and were getting along so-so, but not setting the world on fire.

Our paper was published in a county with a population a little over 30,000, and 8,000 or 9,000 families comprised our field. It seemed we should have more than 1,200 subscribers.

So I talked the matter over with a number of people in order to secure their ideas. The county school commissioner thought we ought to go in heavier on township letters — "neighborhood news," the papers call it.

"Get the country people interested in your paper," he said, "and you will make a go of it. But you want to get the right sort of correspondents — men and women who know how to write something worth while. In these days of the telephone, a live correspondent can dig up a lot of interesting township news in an evening, and then everybody in that township will begin talking about your paper. It's your high card."

"You should print poetry and short stories," suggested a young woman teacher in one of the primary departments of the public school. "All the girls like poetry and short stories, and I have some splendid pieces in my scrap-book if you'd care to look them over."

"Lawsuits is what the people prefer to read," testified a man who had been a justice for over

twenty years. "If you don't believe it, just drop into my shop some days when a case is on and watch the crowd. Why, sometimes we have people come for more than twenty-five miles," he added proudly, and with a flourish, as though his argument had been won.

"In these war times I take it people would like most to read about new wrinkles for adjusting their business to the changed conditions," observed a merchant. "There's a good deal of talk of high prices, and the calamity that goes with it. Now we need some educational work in the newspaper along that line. The war and high prices do not, as yet, mean any financial trouble for us, but they mean we must work out new methods of doing business, of buying and of selling, and a newspaper could not do its readers a greater service than to present what successful men are doing to meet the changed conditions."

"The newspaper I like to read most," declared a veteran lawyer, "is the one that gives me a good editorial résumé of the international situation. I always look at the editorial page of the newspaper first to see what the editor is thinking about. If he is a level-headed chap, I read every line he writes. I believe the editorial part of the newspaper can accomplish a great amount of good for the community if handled right. By that I mean the editor must show his individuality - must express his honest conviction. I know that once upon a time a great newspaper man said the way to success was to follow public opinion while pretending to lead it. When I heard that I began noticing the editorial page closer, and when I found an editor following that advice I lost interest in him."

"The local page is the page that pays best in a country newspaper," affirmed the head advertising man in our office—a man who had made several journalistic ventures of his own. "Most people like to see their names in print, and they don't care how often. There's nothing in editorials. People don't pay any attention to the country editor's opinion. I know, because I was an editor myself before I reformed and joined the choir at our church. But every time you put a man's or a woman's name in the paper, even if they just make a trip to Pumpkinville, they like it, and it's no trick at all to get them to subscribe."

We tried out the young lady's suggestion about short stories, and printed De Maupassant's "Diamond Necklace" and one or two other masterpieces, but I never heard of anybody reading them. Some one may have read them but no one spoke of them. The things that seemed to attract the most attention were local stories with a humorous twist to them. People around town would talk and laugh about them, and of course the advertisers would hear of this and conclude we were getting out a live paper.

I think the printer was a little in error about the general craving of people to get in print when they made a comparatively insignificant trip somewhere, but if you met a farmer in town and let him tell you what he got for his hogs, or how his corn and other crops fared, he'd like that. The sensible reader, I think, rather resents having his name in the paper all the time unless it is in connection with some accomplishment. We try to impress that on our rural correspondents.

Of course we take a wire service and we have made quite a campaign to convince the people that our reports have many hours the edge on the big city papers coming in on the trains. The merchants notice the interest readers show in the telegraph, and that, of course, helps advertising. The markets, the weather, and the winners of each day's game in the big league series are all featured and these have added considerably to the prestige of our sheet. It is recognized now as a real newspaper, and the business comes to the advertising department a great deal easier than it did in the start.

I believe it is a waste of effort to devote very much time to the literary construction of articles for a small daily. What the readers want is terseness — the story told fully, but in as few words as possible. "Flowery writing" from a man with whom they touch elbows every day they look upon as affectation, even though such writing might be welcome in a magazine office.

We have as our city and society editor a young woman who lives on a farm. She is goodnatured, and as she makes her daily rounds after news she puts everybody in a good humor, and that helps in getting the advertisements. In the office we call her the "Farm Editor," and when an honest son of the soil drops in to tell about some big pumpkin or calves he has raised, we turn him over to Otelia, because of her superior knowledge of the life agricultural.

I don't claim this answers the question as to what people like to read, but it shows how far we have traveled for the solution. It is an interesting problem to every ambitious newspaper man. It is directly connected with the mental processes of humanity. A profound scholar might find it a score of times, and the cub reporter might hit it. It is a tangible, definite demand upon every editor and advertising man, and when met successfully the matter of finance will cease to worry.



EMPLOY THY TIME WELL

if thou meanest to gain leisure, and since thou art not sure of a minute, throw not away an hour—Benjamin Franklin





The Inland Printer desires to take this opportunity to express its appreciation of the large number of replies to the questionnaire sent out recently, and to thank all who answered the questions for the information they have so freely given. The replies received have been extremely gratifying, and it is a source of satisfaction to receive such a hearty response to our request for information. A few of our subscribers have not yet returned the blanks sent them, and we would be glad to have them do so at their earliest convenience.

By the time this issue of The Inland Printer will have reached the greater number of our readers the drive for the third Liberty loan will be closed. Up to the time of this writing the hearty response which has been made indicates that this loan will be oversubscribed to a far greater extent than the two previous loans - which is evidence of the fact that those who can not "go over the top" physically are doing so financially, and are standing back of our Sammies to the last red cent. Before the next issue of this journal appears another opportunity will be presented to pour out our dollars for Liberty. The greatest humanitarian organization in the world - the Red Cross, which bars neither race, creed nor color from its ministry - will make another appeal during the coming month. Of great importance is the work of furnishing the sinews of war. Likewise, of vast importance is the work of caring for those who have been wounded, and furnishing the wherewithal for bringing them back to health and strength. Subscribing to the Liberty loans is not a sacrifice — it is an investment that pays dividends, and is also putting money away for the future. Subscribing to the funds for carrying on the work of the Red Cross is a sacrifice from the monetary standpoint. The returns are not in cold cash; but they are far more worth while, as the satisfaction of relieving suffering, especially of those who are giving themselves for the protection of all that we hold dear, can not be measured from the financial standpoint. Let us give, and give again — then keep on giving, that the boys "over there" will not lack for care while suffering for us.

STANDARDIZATION is the key-note in practically all lines of industry at the present time. Efforts are being put forth to standardize the sizes of paper, to eliminate unnecessary sizes and weights. Likewise, efforts are being put forth to bring about greater uniformity in the sizes of

catalogues. All of which will be decidedly advantageous, as can be seen by referring to any file of catalogues, pricelists, etc. The work of standardization can be carried further. In the correspondence department of this issue appears a letter calling attention to the difficulty of and the time lost in locating the dates, the terms, shipping instructions, and other necessary data on invoices. Upon receipt of this letter we examined a number of the invoices recently received by our accounting department, and we were quickly brought into agreement with our correspondent's views. Scarcely half a dozen of the invoices examined had the date, terms, order number, requisition number, and other items that must be checked on incoming invoices, in the same position or location, so that considerable time is lost in searching for this necessary information. Furthermore, the great variation in the sizes causes additional difficulty in handling invoices, as well as making it no easy task to file them in any presentable manner. Conservation of time and effort is vital in these extraordinary times, and a few seconds lost on any operation amounts to considerable in the aggregate. Printers could perform a distinct service for their customers by bringing this to their attention. We would be glad to receive the views of our readers on this subject.

WHILE sitting at dinner with a number of printers' supplymen recently, the talk turned to the remarkable advancement made in the printing industry following the introduction of mechanical typesetting. One of the party commented on the attitude of many printers at the introduction of what was termed - or, rather, thought to be - a machine that would throw a large number out of employment. To what extent those fears were unfounded is evidenced by the history of the years since the first linotype was installed in a New York newspaper office. The use of printing has spread and increased far beyond even the wildest dreams of those in the trade thirty to forty years ago. "What will the next twenty years bring forth?" was the question brought forward by the discussion. Who can tell? The opinion expressed by one of the party was that the developments will be as remarkable as those of the past twenty years - and in the light of the changes that are constantly being brought about, there can be no doubt but that they will be. We are living in an age of advancement - an "age on ages telling." The watchword is "progress." And in the printing industry, as in all other industries, the man

who would succeed must keep abreast of the times. The onward march of Democracy - which is the forward movement of civilization - will bring about an even greater demand for the printed word, and this will necessitate an increase of product from the printing-plant within a very short time after the present struggle is over and peace is restored. To meet that demand will undoubtedly require more mechanical devices than are now in use, to say nothing of a more wide-spread employment of those that are already on the market. Therefore, the printer who would keep up with the procession will do well to constantly watch his business and his equipment, and to study the mechanical, labor-saving devices and improved methods, so that he will be in a position to adopt them as the need arises - and, it may be added, the present shortage of labor, which will become more acute as the war progresses, is making imperative the adoption of mechanical devices.

Shall We Retain Unity of Thought, or Destroy It?

Among the many notable advancements of the past few decades, probably the one that stands out most prominently is the increased intelligence of the masses. The opportunities for securing reading-matter that is educational and inspirational have become so wide-spread that the benefits to be derived therefrom are available to all who will take advantage of them. Many even in the humblest stations in life have been enabled to raise themselves to higher positions wholly through the printed word. Those who have been denied the opportunity of gaining the higher learning of the colleges and universities have been able to secure at least a large part of it by reading - and a very large portion of their reading has been supplied by the press of the country, the business, trade and technical journals and the general periodicals, which have been placed within the reach of all.

How many of our readers realize that the existence of these journals, which have meant so much to the educational and the business life of our country by disseminating literature that is instructive and informing, is jeopardized and likely to be seriously curtailed? When the zone system on second-class mail goes into effect it will increase the postage on periodicals from fifty to nine hundred per cent. Instead of retaining the unity of our national life, we will have a country divided into zones. Instead of readers in all sections being able to secure their favorite journals at a uniform price, those in one zone will be forced to pay more than those in other zones, according to the distance from the point of publication.

Is this sectionalizing of the country conducive to the fullest development of our national life? What is to be done about it? Repeal the zone system - keep secondclass postage on a flat rate.

We urge our readers to let their representatives in Congress know that they are opposed to any plan that will divide the country into zones. Interest others in this matter, and have them write their representatives also.

Beware Ye "Bandit" Printers - Your Doom is Sealed!

Printers have become so accustomed to being called robbers and every other "pretty" name in the category by buyers of printing that they have become hardened to the extent that such respectable titles no longer get under their hides. Nevertheless, ye printer men, please read the following copy of a letter which was recently sent out by a party giving himself the title of "efficiency engineer," and get a new view of your honorable selves:

I occasionally assist in various ways the president of a large manufacturing company that buys many thousands of dollars' worth of printing every year.

He has told me that each of the various printers they have tried has given them trouble in one or more of the following ways:

They have been overcharged.

They have been furnished from five to twenty per cent fewer copies than

Cheaper paper has been substituted for the quality they bought. One printer added enough to their bill to pay graft to one of their

Fictitious charges for overtime and extras have been O.K.'d by an employee, who later received part of the illegal charge.

Inferior printing has been furnished.

They have been unable to get copy set up as wanted, in form and arrangement.

They have suffered serious delays and losses because printing has not been delivered when promised.

After careful consideration of the problem, I recommended that he purchase a printing-plant, and place it in charge of an expert, and permit two or three other responsible concerns to join with him in securing their printing at cost, get their work done as they want it and delivered when they want it, and avoid the troubles, losses and inconveniences mentioned

My recommendation has been followed. It is estimated that this company will save between \$5,000 and \$6,000 during 1918 by this method.

If you will investigate that department of your business carefully, you

will be surprised at the leaks, losses and inconveniences you could save yourself by joining in this cooperative arrangement.

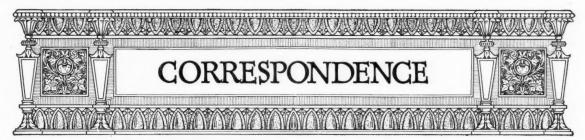
I will be pleased to furnish you further information upon request.

We hardly feel like wasting the energy to answer all the charges set forth in the above letter. However, from the large number of estimates sent us for checking, we are strongly inclined to doubt the first - that they have been overcharged. The trouble seems to be that too many printers consider their customers before themselves, and give them the advantage all along the line. The tendency of too many buyers of printing is to shop around until they get some printer who gives them a ridiculously low price - and when they do, they have no one to blame but themselves if they are furnished from five to twenty per cent fewer copies than were ordered, or if cheaper paper is substituted for the quality bought, or if they receive inferior printing. Had they gone to a reputable printing-house, one that is operating upon the basis of quality and service in return for the fee charged, and basing its prices upon the findings of a scientific method of cost-finding, they would have been saved considerable of their difficulty.

We have yet to meet the printer who has been able to get more than a fair and proper percentage of profit for work done, to say nothing of adding enough to pay graft to employees of the buyer.

As to the other charges - well, why waste space?

Read the letter again, then mend your ways, ye printers, or the coöperative plant will get you if you don't watch out!



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Referred to the Attention of Our Advertisers.

To the Editor: Pella, Iowa.

I read The Inland Printer consistently every month, and would like to suggest that you encourage manufacturers of printing machinery that advertise in your journal to advertise their prices. Often I am interested in a machine or appliance, but if I have to sit down and write a letter to find out how much it is going to lay me out, right there I lose interest. Do you see my point?

S. R. L.

An Appreciation of the Writings of Henry L. Bullen.

To the Editor: Brooklyn, New York.

I write to thank you for the new department conducted by that rare scholar, Henry L. Bullen, "Collectanea Typographica." The essays by Mr. Bullen on the bibliography of printing, which appeared in your magazine about a year ago, were the most interesting human documents we have had since the death of the great De Vinne.

Mr. Bullen is always instructive and entertaining, and to those of us who have had the pleasure of meeting him in his wonderful museum, everything he writes has a double interest—personality and erudition.

The printers of the country are greatly indebted to you for securing Mr. Bullen as a contributor.

J. C. W.

Technical Instruction in Public Schools.

To the Editor: PITTSBURGH, PENNSYLVANIA.

The letter of J. W. Hough in your March number shows what a waste of time and money it usually is to give technical instruction in the public schools under improper conditions. I believe somewhat in manual training in these schools, but not in a loose, slipshod and ineffective way.

If a boy wishes to become a printer, make a real printer out of him. Require him to complete an apprentice's actual course. Confine his text-book training to a thorough acquirement of reading, writing, spelling, history of the United States, grammar and the four elementals of arithmetic. He can handle all these and still have plenty of time to get nicely started on the great printing art — an art he would not learn in all its forms if he should live to the age of Methusaleh.

Higher education, so-called, has no legitimate place in our common school system. It should be remorselessly excised. All foreign languages, modern and ancient, dead and alive, should be thrown out. Stick to English alone; it is difficult enough, anyhow. Students who want more education, and are able to make use of more, should get it at their own expense in the private colleges and universities.

There is a tremendous amount of public money unfairly expended in this country in maintaining needless courses of study in the common schools, and also in numerous legislative appropriations to institutions of "higher learning." It would

be interesting to know, on the whole, how many millions thus go up in educational smoke.

Boys and girls, in the matter of popular education, merit a fair start. This is all that should be expected. After that let them take care of themselves, just as they will have to do in all the other ways of life. If they "have it in them" they will win out. If they don't "have it in them," courses in German, Latin, Greek, etc., are not going to put it in them.

J. 5.

To the Editor: SALT LAKE CITY, UTAH.

In the April number of The Inland Printer, Mr. Daniels comments upon some bids for a job for the State of Utah, showing that the bid of \$0,200 was below cost.

Printing for the State of Utah.

A little history about this job may not be amiss in order that printers outside of Salt Lake City will understand the wherefores.

Mr. Daniels says that the "State of Utah is able and willing to pay a fair price for its work."

This point is not true, as the State has hired a man to use every method possible to get cheap prices on printing, and he purposely sent out of the State for bids on the work in order to make the Salt Lake City printers bid low. All the members of the Franklin Club refused to bid under the conditions, and after some coaxing, one member did, with no hope of securing the job, but simply to appease the powers that be. The low bid by the Salt Lake City printer was from one who has resigned from the club, and for months before this event publicly declared not to be in sympathy with the work of the organization.

We are in hopes of convincing the state authorities that their present methods are wrong, and work an injury to all concerned.

Another instance of what the present management of the State does shows up even worse.

Two years ago a certain book was printed for \$2 a page, a very fair price at that time.

Last year a printer, not a member of the Salt Lake City organization, bid \$1.48, and got the job. This year, the State, being "able and willing to pay a fair price," induced a small printer just outside the city limits, through suggestions and other methods, to bid \$1.25 a page, and then the Secretary of State had an interview in one of the daily papers telling all about it, and how the "new method" was saving the State money. The Secretary of State has never denied the interview, so he is still being held responsible for it.

At 35 cents a thousand ems, the linotype on the job alone is worth \$1.24 a page.

I wish to say also that this is the first time I have made mention of the two matters for publication, as usually this sort of thing does very little good and leads to misunderstanding unless the full facts of the case are known.

I wish to repeat that in both the cases mentioned, the concerns are not members of the Salt Lake City organization, and refuse to cooperate with us in any way. That they are being "worked" by the state authorities I leave up to your readers to guess. I have my own opinion in the matter.

We have a very successful and strong organization in Salt Lake City, working along conservative lines, and such little things as this disturb us not, except being sorry for the

printer who is so foolish as to be led astray.

Those printers who wish to know more about the price-list being used so successfully in Salt Lake City, Denver and elsewhere, and will do the undersigned the favor of writing, will be given full information, also the reason why the list is R. T. PORTE. lived up to, and why it is a success.

Standardization of Statements and Bill-Heads.

To the Editor:

CINCINNATI, OHIO.

We take the liberty to bring to your attention a subject which, if you deem advisable to advocate in your publication, we believe will entitle you to the thanks and gratefulness of a great many offices.

Any one who would take the trouble to call at any mercantile establishment where they have a considerable number of incoming invoices, would find that those in charge of entering those invoices spend a great deal of time, in the aggregate, to find the dates, the terms and the way the goods were shipped. On some bills the date is on the right-hand side of the invoice immediately above where the items begin to be enumerated; on another bill the date is on the top; on some it will be in the center, and on others in the left-hand corner.

The same is true with the terms. These are likely to be at any part of the bill, and there are scarcely two bills that will show the terms and dates and mode of shipment alike; indeed, the writer frequently has to look quite a bit to find the date on invoices, and, too, some bills are so littered up with printed matter that it makes it quite troublesome to find.

Of course it is finally found, but by the time the entry clerks locate the dates and the terms, if the time wasted could be added together it would amount to considerable, besides the strain which it involves, all of which could be obviated.

We recall one bill - it is, in fact, the only one we noticed a bill of about twelve inches long, the terms on which were at the very bottom of the bill, within two lines. No terms were stated at the top of the bill.

Our point is that you advocate the standardization of these three features, namely, the dates, the terms and the mode of shipment, that each bill would have these various items in the H. JONAP & Co. same spot.

In the "Good Old Days."

To the Editor:

PITTSBURGH, PENNSYLVANIA.

I had a good laugh over George H. Himes' story of his initiation into the devilship of a print-shop by being sent to a rival office for two quarts of "imposing-stone" and how he turned the tables on the foreman.

My initiation consisted of being sent to another shop for "a picture of the editor," in which my unsuspecting mind found no foolery. A few minutes after I got there the foreman handed me a flat, square package of considerable size, carefully wrapped up and tied. I took it to our own office and handed it to the foreman. Rather a puzzled look overspread his face, hinting at a dim suspicion of some sort, but he broke into laughter that lasted in the office all day among all hands when it was learned what I had been sent for and what I had brought, viz., a six-column poster woodcut of a braying jack-

Who's the next old printer to relate his story?

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE London Society of Compositors now has 12,570 members — the highest number the association has ever had.

NEWSPAPERS and printed matter for the United States are no longer subject to Regulation 24B of the Defense of the Realm Regulations, and no permit is required to mail the same.

THE compositors and proofreaders of the Salvation Army Printing Works, London, have been granted a 4 shilling bonus, with the promise of an additional 2 shillings during this year.

THE Master Printers' Association of Edinburgh has under consideration a plan for establishing a properly equipped and modern school of printing, either in a separate building or attached to the Heriot-Watt College.

WORKING printers have recently secured advances, either by way of bonuses or increased wage, in Belfast, Chatham, Chesterfield, Durham, Eastbourne, the Isle of Man, Norwich, Sligo, Traler, Waterford and West Bromwich.

DURING a conference between a printer's deputation and the Royal Commission on Paper, Sir Albert Spicer had occasion to remark that "the government departments were rather late in the day in finding out that the printing-trade was essential to the country.'

TAR, naphtha, turpentine and rosin are now on the list of government-controlled commodities, and may not be sold or bought without a license. This adds still more to the printers' already very numerous troubles in securing the things they need in their business.

THE operative binders at Edinburgh have secured an advance in wage to the extent of 4 shillings a week for men and 2 shillings a week for girls. This makes, for the former, a total increase of 15 shillings a week since the start of the war, and brings up the total minimum to 50 shillings (\$24.32) per week.

A PRINTERS' strike of six weeks' duration at Belfast was brought to an end at a conference arranged under the chairmanship of the lord mayor of the city, when it was agreed to leave the matter for his decision. He awarded the men an increase of 5 shillings weekly and a reduction of one hour in the working week.

Some 30,000 or 35,000 typewriting machines have been supplied to the government departments at home and abroad, but precisely where they are or what they are doing nobody knows exactly. Thousands are doing useful work in the many departments, but it is feared a lot are lurking in official dugouts and doing nothing but rust.

THE London Society of Compositors are felicitating themselves over the unionizing of the old firm of Eyre & Spottiswood, from whose office over two hundred compositors have come forward to receive "cards." The Correctors of the Press have also taken in the proofreaders of this house. A number of other concerns have also been unionized.

NOVELISTS and writers in large numbers are said to be in sore trouble over the non-delivery of their 1917 works. It seems that the issue from the press is very much limited, and that something like 5,000 volumes, for the most part novels, are withheld from publication, not so much because of difficulties in printing, but because of the shortage of bookbinders, of whom a large number are in the army.

THE Government's Committee for the Release of Printers' Metals has fixed the following prices per pound to be paid for old metals, these to include the cost of packing and delivery: Type in cases, chases, paper and on boards, 10.4 cents; quads, spaces, quotations, metal furniture and other spacing material, 7 cents; electrotype plates and blocks, 71/3 cents; stereotype plates, blocks and metal, 834 cents; linotype metal, 734 cents; monotype metal, 834 cents.

As a result of representations made by the Dublin Trades Council to the London Stationery Office and the Pensions Ministry, a guarantee has been given that the printing of forms, etc., intended for circulation to local committees in Ireland will be entrusted to the Dublin branch of the Stationery Office and distributed by the latter among printers in Ireland.

In common with other trades the printers are affected by the following recommendation recently given out by the London Trade Association: "Business should be suspended during an air raid, or warning, and employees should be given an opportunity to seek safety the best way they can. Ordinary time lost between a warning and 'all clear' to be paid for. The customary times to be allowed for interrupted meals after the 'all clear' is given, without any extra charge for deferred meals being made. In the case of overtime, time lost during an air raid, or air-raid warning, to be paid for. The period of overtime to be stated when the order to work overtime is given. Employees ordered to work overtime for an indefinite period, and cut on account of an air-raid warning, to be paid up to the time the 'all clear' is given. Time lost on the way to work owing to an air raid or warning to be paid for up to half an hour after the 'all clear' is given.'

A REPORT of a committee appointed on stationery and printing expenditures contains some interesting items. Great expense and inconvenience have been caused by ill-advised "hustle." In one case, urgent demands for two sets of posters required the total of 300,000 to be printed in three days. It was three days after completion of the job before addresses of those to whom they were to be sent were ready. At that these were supplied for but a small portion of the 600,000 posters, and after thirteen days only 50,000 had been dispatched. cost of overtime was \$1,703 additional to a total of \$3,649. In another case 100,000 posters were ordered to be delivered in three days. Of 70,000 forwarded in completion of the order only 8,000 were accepted and 62,000 returned to the printers and at last accounts were still in their hands. It was also related how, at the headquarters of a department, waste paper was lying, consisting of obsolete posters, forms and leaflets, amounting to over 50 tons, which had been ordered printed without any regard to the quantities likely to be required. A lot of about 113/4 tons, consisting of two leaflets, two forms and two posters, all obsolete, was found when another department took over certain premises. Cases came to light where millions of forms had been ordered from private firms by another department, independently of the stationery office, apparently without regard to expense. These large orders were given at prices which were not the result of competition. Still, in these war times, one had best bear in mind the notice posted in a western dance-hall: "Do not shoot the piano-player. He is doing the best he knows how."

GERMANY.

A NEW Association of Manufacturers of Paperusing Machinery has been started, with its headquarters at Leipsic.

On January 31 occurred the death of Emil Döblin, noted as a powerful leader in the ranks of the German printers' union.

ALBERT MAHLAU, a printer who had almost reached his ninety-second year, died recently. He set up his own death notice for the Konstanzer Zeitung of Constance, leaving the day of death blank.

Announcement is made of the death at Leipsic, on January 24, last, of Julius Mäser, editor and publisher of one of the leading printing-trade papers of Germany. He also was the leader of a trade school for printers. He had attained his seventieth year.

Consolidation seems to be the order of the day among German typefoundries. According to recent reports the house of Th. Berthold, of Berlin, has joined that of Bauer & Co., of Stuttgart; the house of Gebrüder Klingspor, of Berlin, has bought the foundries of F. A. Assmann and Wilhelm Gronau of the same city; the house of H. Berthold Company, of Berlin, has bought the Emil Gursch foundry of the same place; the old and renowned Flinsch foundry has been taken over by the equally famous Bauer foundry, both of Frankfurt a. M.; and the houses of D. Stempel Company, of Frankfurt a. M., and Gebrüder Klingspor, in Offenbach, have entered into communal relationship.

FRANCE.

Jules Derriey, a noted manufacturer of printing machinery, died at Paris, on January $_{\rm 0}$, at the age of seventy-one years.

A RECENT issue of *La Typographie Française*, the organ of the French printers' union, was delayed eight days because the manufacturer was not able to supply the paper on time.

The death at Paris, on January 15, of Georges Lepreux, at the age of sixty, is announced. He was the compiler of "Gallia Typographica," a bibliography and chronicle of all the printers of France up to the Revolution. He also issued a publication under the title "Gallia typographica documenta," which is an inventory of the original sources of the history of printers and printing in France.

According to a new governmental decree, in force February 20, 1918, French printers are not permitted to print announcements and posters of larger area than 96 square decimeters, and furthermore, during each period of six months, no more than 1,500 copies of any poster or announcement concerning the same subject, and emanating from the same business house, may be issued. The regulations cover the various weights of paper that may be used in the different classes of printing. The leading of book matter is also regulated, in that 12-point matter must be set solid, 11-point may have 1-point leading, 10-point 2-point leading and 9-point no more than 3-point leading. The decree, while very interesting, is too long for reproduction here, containing, as it does, twenty-one articles with subparagraphs. One of the rules makes it obligatory for all those having paper in stock to make a declaration of the qualities and weights on hand.

SWITZERLAND

The yearly supply of printed matter for the municipality of Zurich reaches in cost 250,000 francs (\$48,250).

The Government has assumed control of all stocks of waste paper in the country. It may be used only to make paper for domestic consumption.

THE police of Berne recently made raids on a number of bookstands and confiscated all the immoral literature they could find, including detective stories. Translations of the "Leatherstocking Tales" were subject to suspicion, but the police judge declared them to be proper books, the sale of which was permitted.

SAN DOMINGO.

According to historical tradition, the city of San Domingo is the oldest settlement on the western continent. It was founded in 1496 by Bartholomew Columbus, brother of Christopher, and it is claimed that the remains of the old admiral rest in an imposing tomb in the old cathedral of the city. The Republic of San Domingo has been until recently one of the very few countries where the linotype has not as yet been installed, due principally to the fear on the part of the native printers of not being able to get competent men to handle the machines. But at last they have been converted, and three machines have been erected in San Domingo, one in Santiago, one in Puerto Plata and one in La Vega.

Exit the Magazine

BY GEORGE E. BOWEN



KE the buffalo, the horse-car and the saloon, three characteristic American institutions that have passed into history by way of extinction, the monthly magazine, with all its brood of periodicals and technical journals, is about to disappear from the scene of its popularity and influence.

The fated buffalo claimed only the primal virtues of vast physical strength and endless endurance these and the original right of way over the plains and mountains of America. For this assumption, and many gamelike qualities, the buffalo received the Belgian treatment, in all the savage, relentless thoroughness known to the short-sighted civilization of those early days.

The restoration of the buffalo now is earnestly being attempted by the same Government that permitted his exploitation and destruction.

The horse-car was not a sacrifice to the wanton spirit of slaughter run rampant, but was overtaken by science in the name of efficiency. Some day science will go the whole length, when her strapless, unmercenary street-cars will be humanly used, with communal good sense, by those who now must walk.

Efficiency also got after the saloon — and efficiency is the best moralist in a world with no finer regulator.

Whether the Little Red School House, the Bureau of Agriculture and the public parks and highways of our nation are to follow the magazine into oblivion, no one outside Congress

Congress, at times, works in raw, delirious ways its blunders to perform.

Postage seems more important than patriotism - so a Postal Zone Rate Bill is invented and passed.

America's strongest challenge to the Kaiser, after the president's messages, has been voiced by her magazines and periodi-

cal journals. The rising spirit of American loyalty has everywhere been

inspired and led by the earnestness and courage of authors, writers and editors who speak to their sympathetic millions through the magazine page.

Invariably they have preached patriotism; proclaimed the vital need of a living, serving loyalty; prayed fervently to the hearts of America for a higher conception of the American birthright, and a stronger determination to preserve it.

And for this magnificent service of loyalty, for this offering of devotion, in the world's greatest crisis, the magazines, by official edict, are made outcast!

What is "a-cent-a-pound" postage on magazines, compared to the enlightenment, good cheer and fine inspiration they bring to the homes, hearts and minds of America?

It is little enough for a truly great government to provide for those who give all they have or are to make and keep that government the first and finest and fairest on earth.

They say it is war-time - a time of many difficulties, much apprehension and confusion, of many dangers and disasters.

All of which is true. Deplorably true.

And is not ignorance the greatest danger of all? And is there any instrument of warning, advice or encouragement so potent and powerful, so facile, fluent and adaptable as the magazine?

There is a good magazine everywhere, every day, for every one.

Up to the minute, fitted to every mind.

No fixed school process can do that.

As a war-time measure any person may send any magazine to the boys in the trenches of France for a penny.

What about the boys at the benches, in the mills and shops America

What about the fellows in the furrows of a million farms, planting hope for Hoover, not all of them expert, their precious farm journals slugged and suffocated?

What about the partnership of soldiers of the home soil and the fighting ones overseas?

Which is important, beef or bullets; potatoes or powder? If they need all we can produce, we need all the knowledge available to help us multiply and expedite that production.

A magazine to the mind is as a meal to the stomach. Even a soldier's stomach, or a patriot's mind.

War dislocates, disturbs and alarms. The great need is calm consistency — in Congress, out of Congress.

America can get along without magazines - but not the America of our dreams and ambitions.

America can get along without schoolhouses - but not the America we have been building against the day of brutal barbarism.

There is a vast difference between a luminous, instructive THOUGHT and a weighable PARCEL of calico, coffee or codfish.

Even America's acknowledged materialism is not yet ready for a feudal system of the intellect; of toll-gates, stockades and drawbridges obstructing the progress of ideas.

We are striving by every form of personal sacrifice to set knowledge and decency above ignorance and brutality.

We have denied luxury, pleasure, comfort - even necessities have we denied.

But shall we snuff out the source of knowledge, and so destroy our power to snuff out the evils of ignorance and the brutality of barbarism?

EXHIBITS AT CONVENTION OF ASSOCIATED ADVERTISING CLUBS OF THE WORLD.

THE INLAND PRINTER is in receipt of a neat folder outlining plans for the exhibit of general advertising, printing, specialties, etc., at the convention of the Associated Advertising Clubs of the World, which is to be held in San Francisco, July 7 to 11. Regulations governing the character and forms of exhibits are given in the folder, together with the cost of space and such other matters as are of interest to prospective exhibitors. At the St. Louis convention last year the importance of making the exhibit a story of accomplishment, rather than a display of copy and advertising material, was emphasized. result was the most helpful exhibit in the history of the Associated Advertising Clubs, and it is the intention of those who have the management of the convention to carry out the same idea to a greater success if possible, at San Francisco. The exhibits will be housed in the new city hall, which is probably the most magnificent and stately structure in the entire West. Communications relative to space for exhibits should be addressed to Max Schmidt, chairman, or George H. Caldwell, secretary, in care of the Schmidt Lithograph Company, San Francisco - those gentlemen being officers of the National Exhibit Committee,

Collectanea Typographica



By HENRY LEWIS BULLEN

People do not lack Strength: they lack Will.—Victor Bugo, 1802-1885.

* * * * "Only a Compositor!"

Still for ourselves, in every state consigned,
Our own felicity we make or find.

— Goldsmith, 1728-1774.

A JOURNEYMAN compositor is the hero of this story. But why "Only a Compositor"? Three-quarters of all that is good in typography is the work of compositors. And let the remainder be ever so good, it is helpless to redeem the shortcomings of the compositor. "Only a Compositor!" Only a Gutenberg, a Caxton, a Bodoni, a William Morris, a De Vinne, - a noble company of compositors. If the most eminent of these had not known how to marshal his types with a master mind, he would be unknown to fame. Bruce Rogers, the best of the living printers, set with his own hands that masterly piece of typography entitled "The Centaur." It is true he also designed the types, the head-piece and the initial, and dampened with his own hands the paper, but all these elements would have failed if they had not been composed with the utmost ability of a compositor. The first page of "The Centaur" is, we believe, the greatest masterpiece in typography from the beginning of printing. It is a typographical composition which seems to be flawless in every detail.

But Bruce Rogers is not the hero of this story. Our hero set types in a great city, in the printing houses of which the mediocre seems to satisfy every demand. People make much money in that city and then emigrate for exactly the same reason that poor folks emigrate from poor countries. There are famines of food for the mind as well as famines of food for the body. Our hero did what work was given him. He had more than average adeptness as a compositor, but it was discovered that he surpassed other compositors in accuracy in setting and registering blank-book headings. Hence he lives in the memories of his employers and their employees as "Hair-space Aleck." No matter how intricate the heading, if he



Alexander Washington Collins Compositor, of Pittsburgh. Taken from a "snap-shot," in the absence of a good photograph, our picture does scant credit to the subject.

set it, it registered with the ruling "the very first time." We honor him for this. "Act well your part, there all the honor lies." Nevertheless, he had a finer appreciation for fine printing than any other printer in his city, and he expended more money to possess fine printing than all the other printers (employers and employees) in his city.

Alexander Washington Collins, born April 12, 1870, in Salisbury, Maryland, was the son of a millworker, and learned printing there in the printing-house of Brewington Brothers. After learning, he continued with that house as a journeymen. Later he worked at the case in Philadelphia. In 1892 he settled in Pittsburgh, where he was soon happily married. He died on January 26, 1918, at the age of 48 years. In twenty-six years he worked in three establishments as a journeyman compositor, with the exception of five years, during which he was foreman of a small plant. Although well liked by his associates, he was somewhat of an enigma to them. A man who grew up with him informed

Collectanea that Collins "had more in his head than he ever let out. This knowledge you could get by drawing him out." The same informant (now a proprietor printer) says: "He was a great help to any apprentice who he found out was anxious to learn, and I was helped a great many times by him during my apprenticeship. He wasted no time with an apprentice who was not seriously inclined toward his work. I have always considered this as a striking evidence of his love of Printing." Next to Printing, Collins was interested in Masonry. Although frequently urged, he declined election to the honors of his lodge - Ionic Lodge, No. 525, F. & A. M.—but was none the less a worker. He was a diligent instructor in the Work. The secretary of Ionic Lodge informs Collectanea that Collins "was one of the shining lights of the fraternity, being very bright and brilliant in the Work. His Masonic brethren of Ionic Lodge and of Bellfield Chapter awarded him all possible posthumous honors on that day when his body was placed at rest in Uniondale Cemetery. Collins liked to travel. His objective might be the Panama Canal or Florida, but on these journeys he consolidated friendships of a kind denied him in Pittsburgh - of which more hereafter.

If the foregoing were all, this story would be pointless; but Alexander W. Collins had a side to his brief life (latterly afflicted by a distressing disease) which either that modesty, which was one of his marked characteristics, or the indifference of the printers of Pittsburgh, prevented them from more than dimly appreciating. Collins and the great De Vinne were close friends and in frequent correspondence. Collins had many friends and correspondents among those who take an intellectual view of Printing, not only in America but abroad. When, in 1914, De Vinne passed on, one of the printing-trade periodicals a week later printed a surprisingly complete bibliography of De Vinne's literary works, essays and books. This long bibliography of the works of the man who wrote more about printing than any other man was compiled by

Collins and put in type with his own hands, and framed and presented to his great friend De Vinne on Christmas, 1912. De Vinne regarded this as the greatest compliment that was ever paid to him. All who know the difficulty of bibliographic research wonder at the thoroughness and completeness of this compilation, especially when the isolation of the compiler in darkest Pittsburgh is considered. In 1914 it was reprinted in the "Annual of the Grolier Club of New York," the leading club of bibliophiles in America. Collins was also the best informed man on matters relating to the history of printing in Pittsburgh and the surrounding territory. His research work in this connection remains in the form of extensive notes, which he intended to have incorporated in a book. These notes are now in appreciative hands and will be published.

Alexander Washington Collins, journeyman compositor, died possessed of a library of books on printing and of finely printed books surpassed in extent by only two other private collections in America, those of De Vinne and of D. B. Updike, of the Merrymount Press, Boston. Besides the books, the Collins library was enriched by copious notes and compilations which express the ardor of an inveterate student and lover of the literature of printing. When Bruce Rogers issued his beautiful and masterly translation of Bernard's "Geofroy Tory, painter and engraver, first royal printer, reformer of orthography and of typography under Francis I.; an account of his life and works," published in a limited edition of 300, price \$35 per copy, only seven printers did themselves the honor to purchase it, and this learned journeyman compositor was one of them. An examination of Collins' library shows it to be selected with the utmost discrimination as to the rarity and condition of the books. It is found that Collins had a surprising number of books desired by (but not in) the large Typographic Library of the American Type Founders Company, the most complete in existence. All the Collins books were kept inside locked cabinets. Books that are masterpieces of typography were wrapped in tissuepaper and tied with silk ribbons. he showed his love of them. His library was catalogued with great thoroughness. He would have made an ideal librarian. and doubtless had he lived his talents in that direction would have been recognized. That such recognition did not come is entirely due to the modesty of the man. Although his bibliographical work was appreciated and he was known as an earnest collector by his distant friends and correspondents, not until his death was the remarkable extent and

quality of his collection known. A library that would have been notable and admired in Boston—blessed with scholarly printers above any other American city—was regarded indifferently in Pittsburgh. Collins took pride in showing his books to his fellow-printers, including some master printers,



Monument to James Anderson, Amaleur Librarian, of Allegheny, Pa. Lack of space prevents showing the extensive platform which adds distinction to this monument.

but could evoke no interest beyond perfunctory compliments from his "practical" associates. Yet, if they but knew it, the one thing needed to make Printing more profitable and printers more respected in Pittsburgh was the use of this modest compositor's books.

This was not a great career, but our good friend Collins was happy in it. He lived comfortably and contented and was loved by many. He moved forward intellectually, never looking around to see whether any one noted his advance. That way he had ambitions - nowhere else seemingly - suiting himself to the estate in which circumstances had placed him. The leisure of his latter years was devoted to diligent preparation for a work which would have insured him recognition in the annals of typography, had he lived to complete it. As it is, he will live in the hospitable pages of THE INLAND PRINTER.

A Library That Worked Much Good.

THE printer who has "no time to read" should reflect upon the careers of Carnegie and of Edison, two "practical" men, and assiduous users of books. If Edison had not been blessed with the love of books he would never have been an inventor — we have his word for that. Right in his factory he has a great working library. When he started to develop his storage-battery he examined three hundred books on that subject to save himself the trouble of repeating the failures of others; then he started at the "peak of experience in the art" and saved years of time.

Collectanea shows an imperfect picture of part of a splendid monument, designed by Daniel Chester French, and erected by Andrew Carnegie in honor of the first librarian of Allegheny, Pennsylvania - an amateur librarian! James Anderson, an ironfounder in Allegheny (across the river from Pittsburgh), had accumulated about four hundred books in 1850. He made these free of access to the young men, and on Saturday evenings acted as librarian to loan the books for home reading. One of these borrowers was one Andrew Carnegie, a bobbin-boy, earning \$1.20 a week - a little less than 13/4 cents an hour! Anderson encouraged young Andy and Andy, as we all know, was ready to read. Gratitude to James Anderson induced Carnegie to erect a great building in Allegheny in which to house the James Anderson library and many thousands of other "sources of information." That was in 1890. He was so well pleased with his venture in this kind of philanthropy that he made the erection of libraries the great avocation of his illustrious life. In 1904 he again expressed his gratitude to Anderson by presenting to the city of Allegheny a noble monument to his benefactor. The picture does scant justice to the virile figure of a blacksmith seated on his anvil, reading a book between jobs, a story which is common enough in the careers of great men. At the dedication of the Carnegie free public library in Allegheny, donor Carnegie said, among other interesting things: "I also come by heredity to my preference for free libraries. The newspaper of my native town recently published a history of the free library of Dunfermline, and it is there recorded that the first books gathered together and opened to the public were the small collections of three weavers. Imagine the feelings with which I read that one of these three weavers was my honored father. He founded the first library in Dunfermline, his native town, and his son was privileged to found the last." Noble weavers, three!



BY BERNARD DANIELS.

Failures.

An expert accountant of some note has looked into the cause of a large number of failures and says that he finds two very prominent causes present in nearly all of them. The first and most numerous is the lack of a good system of book-keeping, and in many cases of any bookkeeping at all. The second is the lack of any adequate means of ascertaining actual cost. He admits that bookkeeping will not give costs, but says that they must go hand-in-hand, bookkeeping and cost-keeping. There is no doubt that he has found the principal reason, so far as printers are concerned.

Finished Reforms Are the Only Kind That Pay.

Within the last two months the editor of this department has received eight letters saying that the writers had started the cost system in their plants and found that it was too complicated and took too much time and that they had therefore dropped it.

These printers knew that they were not getting correct costs on their work and started out to reform the methods of their shops by installing the cost system. After a few days, or weeks, they found that cost systems were not automatic, self-winding, self-starting, perpetual-running, elastic entities, but needed careful attention every day. Of course, they knew that there was nothing else connected with the printing business that would run itself without supervision and a certain amount of actual labor, but somehow they got the idea that the cost system would work miracles.

The cost system is really a system of bookkeeping of labor and material expenses, just as the office bookkeeping is a system of bookkeeping of money or financial expenses. The lack of proper bookkeeping was the trouble with these plants in the first place, and the proprietor was to blame. The dropping of the cost system placed them in a worse condition than before the attempt was made, for it destroyed what little faith they had in the system.

The job that is started and not finished does not get paid for. The advertisement that is printed and not distributed among the probable users of the goods advertised does not bring business. The press that is run without a form does not print. The cost system that stops with a time-ticket and some sort of job-record does not tell anything about cost.

The time-tickets may contain the data from which the cost could be worked out, but unless some one puts a certain amount of labor on the collation of the records and the figuring out of the results the cost system is dead.

Do not try to install a cost system unless you intend to carry the work to a finish. The finished system will show you which jobs pay and which do not; which machines are profitable and which you would be better without; the exact cost, in whole and in detail, of every job going through the plant; the exact amount of actual profit you have made, and what you should have made if you had got the right price for the work. Is not this enough to make it worth while? Yet it is only the

ordinary results of a moderately well-kept cost system; with more attention it will show a lot of other things that it is good for every business man to know.

Carry your cost system to a finish, it is the only way to make it pay.

Sources of Lost Time.

There, you guessed wrong. We are not going to say anything about the workman who comes late, washes up early and wastes time in conversation. It is your fault if he does it and you must pay.

There are other sources of greater loss in every printery in the land, including some that have all the latest fast-running machinery and the most modern cost systems.

The first and greatest source of lost time is improper planning of the plant so that a workman is required to travel a few feet further each time he needs some material or to consult his foreman about the work. To illustrate: There is a certain plant in an eastern city where the men have to walk the entire length of an eighty-foot room each time they take a proof to the proofreader or wish to consult him about a difficult point in the copy; another, in the Middle West, having a pressroom with twenty small presses, has placed the foreman and time clerk at one end of the room, while the presses are lined up along the windows at one side and the drying-racks are placed on the other side of the room, which is 40 by 60 feet. What amount of time do you suppose the workers in these plants lose in useless footwork?

In another plant where they boast of the excellent way they have of keeping the standing pages in a minimum space by placing them one above the other with a cardboard between, we have seen a man lift twelve pages to get two. A decent live-rack, with slides or galleys, would cost more at first, and might take up a little more room; but how many half-hours like the one mentioned would be saved, and how soon would they pay for the difference in cost of the racks?

Then there is the improper planning, or the lack of planning, of the orderly progress of the jobs through the shops, and their prompt passage from one department to another. This is often the cause of a serious loss. We recall one case where the failure of the order clerk to note all the details on the instructor for a job caused the foreman and workmen to walk a distance equal to four city blocks and resulted in the job being almost spoiled by being folded wrong. It took three hours to refold it.

One printer who had considerable lost time in his pressroom was able, by a slight rearrangement of the machines and a change of entrance for stock, to reduce the lost time from twenty-six per cent to eleven per cent. The change cost about \$150.00, but the saving of fifteen per cent on ten cylinder presses amounted to almost nine hours a day for one press and saved the buying of a new machine that was contemplated.

These few suggestions are handed out to get you to thinking, and in the hope that when you see a chance for reform you will let us hear about it for the benefit of other readers.

Misleading Advertising to Printers.

After looking over this month's printing-trade journals and the advertisements shown therein, the thought is forcibly impressed upon our mind that the builders of printing machinery, especially those having new machines or attachments, must think that printers are particularly susceptible to vaporous claims of high production and low cost, and are therefore to be "gassed" into buying about anything for which the claim is made strong enough.

But this is not all. There is a class of advertisers who boldly make the claim that the printer is losing his customers because he does not have this or that particular machine or attachment, and that they are going across the way to the printer who has it and is thereby enabled to reduce his prices.

As a matter of fact, such advertising is not only misleading, but positively untruthful, and has been the cause — or one of the causes — of the unremunerative prices that have prevailed in the business.

We all know of the misleading figures given out by the manufacturers of composing-machines when they were first placed on the market, which named the bare wage item as the cost of composition. Many will recall the claims of certain fast presses when first offered, in which the cost of presswork was given as a few cents per thousand by taking the mere running wages cost. The business is still suffering from these causes; but there seems to be a perennial crop of foolish manufacturers and advertisers, for the April magazines have more of the same ridiculous claims.

This habit of advertisers in predicating that the majority of work is placed upon a competitive price basis, and that it is necessary to have their machines to meet competition, is all wrong — ethically, practically and morally — because it is not in accord with the facts.

First, because the majority of these machines will not do what is claimed for them except under the tender care of experts surrounded with experimental conditions. The commercial results discount these claims from forty to sixty per cent.

Second, because the majority of printers have already discounted the effect of the real merit there may be in these machines by reducing their prices to meet the demands of their customers who have read these glowing advertisements and threaten to go elsewhere if the printer does not meet the reduction the machine is claimed to make. (They seldom do, however, if the printer has his back-bone where it ought to be.)

Third, the majority of printing orders are not placed upon a competitive price basis. In fact only a small proportion are. An extensive investigation, covering the records of a number of print-shops for several years, showed that the average printer made estimates upon a bulk of work equaling about twentyfive per cent of his gross output. A few gave more, but the majority made fewer estimates. Of these estimates, practically the entire number were shopped around to four or more printers, and the average was five printers to an estimate. This investigation covered a period of six years and the total number of estimates was 28,800. The fact that there were five printers to an estimate shows that 144,000 estimates were given on these 28,800 jobs and that the actual average of business placed was just about five per cent of the gross business of the printers estimating. Therefore, only five per cent of the business can be affected by the machines of these gentlemen who are so industriously telling the printer that all his work is going across the street because the other fellow has bought of them.

The actual facts are that many jobs are now done at a loss because the printer doing them is told that the other fellow has better facilities, and because the makers of machinery are so persistently advertising that their machines will enable the printer to reduce prices to his customer. This they do, regard-

less of the fact that the printer is their customer and the man upon whose prosperity they must depend to secure the payment for their machine and for repeat orders.

The printing-trade journals are now so generally read by advertising men and business men who are placing orders for printing that advertisers should be careful to keep within bounds, as these men seize upon such things and use them as clubs to beat down the prices of work that is not really competitive, by threats to change printers.

On page 86 of the April issue of The Inland Printer, a writer who has the right idea shows that improvements in machinery have not actually reduced the cost of the product, though they have increased the production. The labor saved from one operation is immediately absorbed by another and the increased product acts to increase the demand, and the market soon stabilizes. Machinery has, as he says, been sold on the wrong basis. The printer has been the victim — or shall we say one of the victims, though printing seems to have suffered the most — and has fallen for the reduced cost idea and given the customer all the theoretical advantage before he received any of the practical benefits himself.

It would almost seem that the printer needs a censor of advertising to protect him from being carried away by the wonderful machines that are going to reduce costs one hundred per cent and make his life one grand picnic (hustling some other machine or labor to pay for the wonder).

Bargain Printing.

There is a certain peculiar twist in the average human intellect that leads to the desire to get something for nothing. No amount of economic education seems to be able to eradicate it; no innate desire for fair play has any influence upon it; no realization of the truth that nature demands its *pro quid quo* under all conditions keeps him from being stung again and again.

The printer is no exception to this overmastering desire; therefore, we have with us at all times that wise printer who is going to corner the market for stationery or some other item by making low prices and combining the orders in large forms. Usually the other fellow gets the best of him, and the funny part of it is that he does not find it out until the damage is so great that he can not recover.

Most of this work is solicited by samples which are very ordinary in appearance and only appeal to the very cheapest class of buyers, while in the case where a well-known stock is used as a leader, there is often either deliberate misrepresentation, or some idea of getting a better price for a larger quantity, otherwise the printer is a sure loser if any attempt is made to deliver the goods.

Even in these strenuous times, with the paper market as uncertain as it is, this demoralizer of the trade is abroad in the land, and before us as we write is a letter-head printed in blue ink on Hammermill Bond, folio, 16-pound, ruled with faint lines on one side, and bearing the following quotation of prices: 250, \$1.35; 500, \$1.90; 1,000, \$2.90, delivered.

Hammermill Bond is quoted today at 15½ cents a pound, which makes the cost of a thousand pieces letter size \$1.25, without any allowance for waste or spoilage (of course these fellows do not allow for overs and spoilage, but the honest printer who sells by the thousand does). It is therefore worth at least \$1.80 for the plain stock, which leaves only \$1.10 for composition, presswork and delivery by parcel post.

Of course this printer will tell us that he gets many orders and runs them on full sheets, thereby reducing the cost far below that of the ordinary printer who does them one up on the job-press.

Let us see how it figures out to run them eight up on a sheet 22 by 34 inches in size, which requires the setting of eight headings and running on a pony cylinder press. We will give 18

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him the advantage of having the ruling done in bulk in advance of the orders at 60 cents a ream. Here are the detailed figures:

or the orders at ou cente a realing 1	rere wie	the actune.	a rigares.
	250	500	1,000
Stock and waste, eight lots	2.75	\$5.50	\$11.00
Handling stock, ten per cent	. 28	. 55	1.10
Ruling in quantity	.30	.60	1.20
Composition of eight headings, five or			
six lines each, 36 minutes for each			
head at \$1.50 an hour, 90 cents for			
each heading	7.20	7.20	7.20
Lock-up of one form 22 by 34, 42 minutes			
at \$1.50	1.05	1.05	1.05
Make-ready, blue ink, 2 hours on pony			
at \$1.25	2.50	2.50	2.50
Running, 1,000 an hour at \$1.25	.32	. 63	1.25
Ink	. 25	.35	.55
Cutting, counting and packing, eight lots,	,	0	
for mailing	1.60	1.80	2.00
Postage for delivery by parcel post, 2 and	00	00	
3 pound packages	. 88	. 88	1.20
T-4-1 4-5-1-1-1-4		0	
Total cost of eight lots\$		\$21.06	\$29.05
Add for profit twenty-five per cent.	4.28	5.27	7.26
Total selling price	27 47	\$26.33	\$36.31
Price per lot		\$3.20	
Trice per tot	92.04	\$3.29	\$4.53

Of course, our friend of the low price, who is located in a large southern city, will come back with the claim that he has low wages cost and that his stock is bought in large quantity below the market rate, and that it does not cost him this much. The fact is, he could not make the goods at his prices if he got the paper for half price, to say nothing of profit.

He and others like him are simply fooling themselves and injuring the trade at large by creating a false idea of values in the minds of buyers.

So long as such printers advertise like fools and human nature is as it is, just so long will we have to endure unfair competition, for these men do not stick to their own territory, where they would soon play out, but reach out into other States. The sample we have was sent in from a town six hundred miles away from the printer sending it out.

After more than ten years of cost campaign work, it is somewhat discouraging to find that a printer in a city should be so little affected. It is bad enough to find such cases in the small community in the country where the print-shop is only about half busy and the proprietor dreams of something to do in the idle time at no cost.

Appearance at First Meeting.

There, now, you think at once that you are going to read something about the salesman and his personal get-up, but you are mistaken. This train of thought was started by passing, on one of the main streets of a big city, a colored boy pushing a neat barrow in which was some printed matter; the boy was as well dressed as the occasion demanded and the barrow was whole and clean; even the job of printing was fairly good, being well displayed and neatly printed in two colors; but it was bundled together with a band of spoiled sheets of some other job at the top and bottom to keep the strings from cutting, and without any protecting wrapper or semblance of style in packing.

Our first thought was: Wonder how that package is going to affect the buyer, who evidently expected a nice job of printing. When he sees these pamphlets with unprotected edges getting soiled and dusty in his storeroom he will have anything but a kindly feeling for the man who sold them to him.

There may be some class of printing that deserves no better care in delivery than this, but the writer has never seen it; he has seen quantities of work delivered in just that manner.

Many a job that was really good and appropriate for its purpose has failed to give satisfaction to the buyer because of the fact that his first impression of it was an unpleasant one, caused by the manner of packing and delivery. There are

thousands of business men who understand this, and many are reaping several hundred per cent profit on the extra cost of an attractive package. If you are not convinced of this, take a tour through one of the big department stores and note the variation in price of equally good merchandise when sold loose and when carefully packed; and the evident satisfaction of the buyers of the expensively packed goods as compared to the apparent discontent of the bargain-buyer who takes the unpacked bulk goods.

One of the best illustrations of this fact is the business that has been built up by the National Biscuit Company; equally good cakes were made before they introduced the sanitary package, but the method of handling did not encourage buyers as do the dainty boxes now used.

It pays to deliver all printed-matter in neat packages or boxes (in most cases the boxes are the cheapest when the labor of packing is counted with the box or wrapping), and it is only necessary to try it for a short time to see the effect on the buyer. When a man receives his printing in a box, or a number of boxes containing a certain quantity — each protected from dust and soiling, and unmarked by string-cuts — he is less likely to look for faults and make kicks than when a tough-looking bundle is dumped on his office floor or in the wareroom, making it necessary for him to go to the middle of the bundle to get a really good copy.

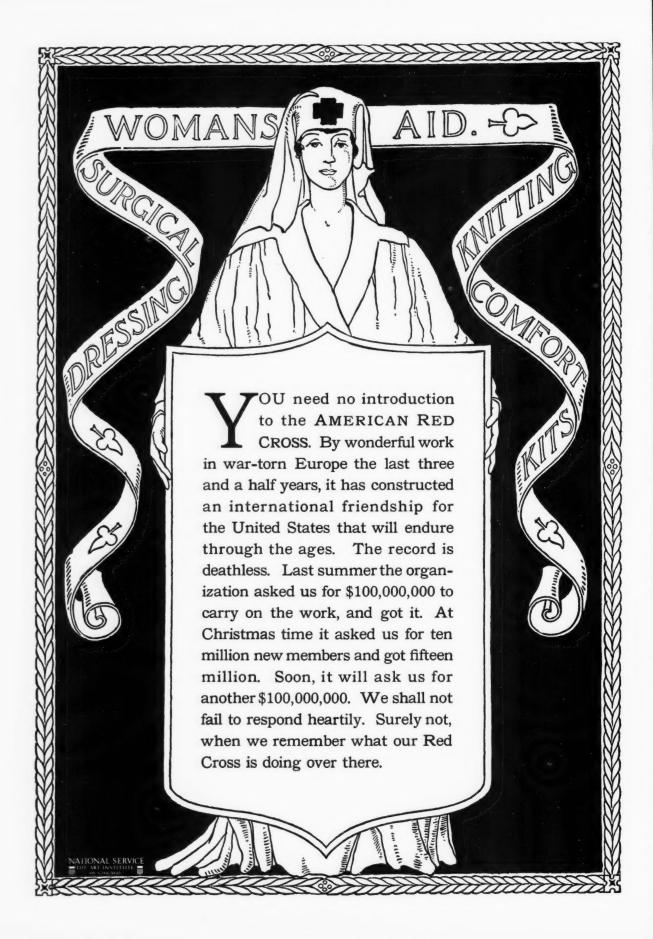
To judge by some of the packages seen on the streets in course of delivery the printer is particularly remiss in this point, and either grossly careless or ignorant of the psychology of the effect of appearance at first meeting. You would not send out a tramp salesman, nor even a bum deliveryman, then why a tramp package that sometimes looks very bum before it gets to its destination?

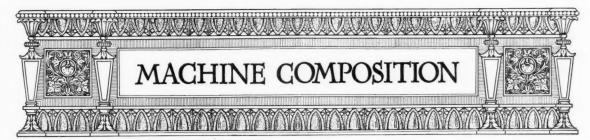
COLOR AND CONVALESCENCE.

This is an age when every calling, be it trade or profession, is called upon to exert its ingenuity in behalf of a nation's welfare. Art hastened to the assistance of war and daubed ships on sea and draped guns on land so that they were merged with seascape and landscape. The khaki of our soldiers is a chromatic touch that the principles of painting have added to war.

But now art is going into the hospitals to assist the science of medicine in its work of healing the wounded. It has been an axiom of medicine that a patient in a room with an exposure to the sun convalesces more quickly than does a patient whose room has no place in the sun. It is not so much the sun beating on the patient as the psychological effect of the cheerfulness of sunlight. So Kemp Prosser, an English interior decorator, has devised a system of mural decoration which will in effect be a camouflage of the cheer of sunlight. The walls of the room in the McCaul Hospital in London, where he has carried on his experiments, "have been distempered in a pale yellow tint," says the correspondent of the International Studio, "with a frieze of a grayish blue tint above, a picture-rail of an applegreen separating one from the other. This color is also used for part of the woodwork, while the rest, with the bedsteads and other furniture, is painted in a tone approximating that of the walls, and one set of curtains is of the same shade and another is of purple. The artist's idea has apparently been to produce a scheme that is neutral or negative - that is, does not thrust itself on the consciousness of the occupant; its effect is certainly restful, and while the predominant tones are cool, they impart no sense of frigidity.

It is an interesting experiment. Interior decoration of hospitals may become a definitely established therapeutic school of painting. Why not have a school that heals as well as one that causes pain, the futurist? So on with the camouflage of convalescence.— Cincinnati Times-Star.





BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

End Matrix Turns when Entering First Elevator.

An Iowa publisher writes: "I would appreciate suggestions to remedy my trouble with a Model 15 linotype. The end matrix of a line will often swing around at an angle of thirty degrees from the rest of the line while it descends to a casting position, with the result that the ear and face of the matrix are both cut and the machine stopped. The end pawls which should hold the matrix in place are both all right, the only possible cause for the trouble that I can locate being a small bruised place on the lower duplex rail of the first elevator, and I can not see any reason why that should cause the matrices to swing out as they do."

Answer.—We would suggest that you see if the rails of the intermediate channel and those of the jaws are in perfect alignment. Also try a matrix by hand and note if there is any unusual interference on the side that the ear appears to bind. As a last resort, remove both spring pawls and transpose them, then try a full line and note results. We judge that a close scrutiny of the parts will show the cause. Remove bruises on rails of the jaws with a fine file and polish with fine emery-paper. Graphite the jaws where the matrices travel.

Hair-Lines Appear in Print.

A Missouri operator writes: "Enclosed find proof of galley corrections. Notice the burrs between the letters and at the beginning of some words. I have cleaned all the matrices, never use oil where it could come in contact with them, and clean the spacebands about every eight-hour run. This condition is prevalent only while setting light-face and not on the black letters. Find also enclosed letter "e." It seems as if the wall is broken down, due, no doubt, to my predecessor not cleaning the spacebands, causing metal to accumulate on the wedge part of the spaceband and thereby breaking in the wall of the matrix. Is there any remedy for these burrs appearing in print, and is it advisable to buy a new set of matrices? Also advise what makes the justification rods quiver just after the line ejects into the pan, causing the slug-lever roll to push the slug-lever connecting rod back and forth, consequently causing the slug lever to vibrate also."

Answer.—You have left us in the dark as to the method you employed when cleaning the spacebands and matrices. We would suggest that you clean the spacebands by rubbing them on a smooth pine or basswood board. Rub the sleeve with the grain of the wood and not in a circular manner. The cleaning of the matrices is best done while they are stacked edgewise on a news galley. Rub the upturned edges with a rubber eraser and clean only the edges. After the cleaning, use a brush to go between the ears and remove the dirt and particles of rubber. The sides of a matrix should not be cleaned; it is permissible to allow the accumulation, which is usually graphite, to remain on the sides of the matrix. This accumulation around the wall of the matrix is considered help-

ful in a way, as it prevents the entry of metal during the casting operation and is said to eliminate hair-lines to some extent. Hence it is recommended to use "Notabur" on the spacebands, which, when repeated frequently, with the dipping of the spacebands into the box of graphite, soon builds up a new wall on the matrix. Of course you can see that this is not going to make your matrices as good as new nor anything like it, but it may help you reduce the hair-lines a trifle. Repeat the use of this compound frequently. The vibration of the justification lever may be due to a gummy clutch-pulley surface. Clean the leather buffers and surface of the pulley and note if the vibration continues.

Matrices Drop in Wrong Channels.

An Iowa operator writes: "Doubtless you will be able to give me some information as to the source of my trouble. I am operating a Model 19 linotype installed last July and running perfectly except for an occasional distributor trouble. The trouble occurs with both magazines - more frequently with the lower in which I am running eight-point. The font is not new, although well sorted, and all defective matrices were replaced at the time of installing the machine, and several times since. The trouble is that the matrices mix; that is, the "I" falls in "z"; "I" and "r" in "C"; "f" in "y"; "u" in "fi"; "g" in "fl"; "r" in "fl", etc. These irregularities are only occasional but make my proofs dirty and cause loss of time in extracting wrong matrices from channels where they fit tightly. The channel entrances and gate partitions are O. K., and, as far as I know, no adjustment is loose or out of proper order. The matrices which fall in the wrong channels show almost perfect combinations; in fact, I have had new matrices do this. At times the distributor will run perfectly for several hours and proofs will be excellent. Then it will start bucking and as far as the proof is concerned a distributor is useless, for the matrices seem to drop anywhere, sometimes lower-case letters being discovered in figure or cap channels, or they will fall in the auxiliary magazine, and now and then pi."

Answer.— The trouble doubtless is due to a matrix lying flat on the guides above the channels where the vagrant matrix should fall; the flat matrix acts as a bridge, and it keeps the matrix elevated, causing its teeth to again engage the rails of the distributor-bar. This matrix will then continue to travel until it releases, which of course causes it to drop into a wrong channel.

To prove it out, lay an eight-point lower-case "1", "r" or "i" on the top of the channel entrance guides and send in a matrix that should drop into one of the covered channels; turn the screws slowly and you will note that the matrix may drop on the flat matrix, but as it continues to move by the action of the screws, its teeth will again pick up the rails on the bar and will continue to travel further on. Try out each

character you have had trouble with, and endeavor to find why the matrices fall flat on the channel entrance pieces. When this cause is found and corrected, doubtless no matrices will be found to drop in the wrong channels.

In a later letter our correspondent writes:

"Your letter received in reply to my inquiry as to the cause of the matrices dropping in wrong channels of the magazine. Upon investigation I discovered the trouble to be nearly as you indicated. After casting about for a cause of the matrices falling flat on the gate partitions I decided the matrix-lift was not properly adjusted. First I straightened the partitions until they were true at the top and in alignment with the channel partitions. Then I adjusted the left until I thought the matrices were being elevated sufficiently, and began operating. That was nearly two weeks ago and I have had very little trouble since. Only occasionally do I find a matrix "visiting." I lay what trouble I now have to the matrices being old and believe that after I have weeded out a few of the worst, I shall have even less trouble."

Matrix-Lift Raises Two Characters at Once.

A Northern New York operator writes: "(1) What is the cause and remedy for matrices jumping from the assembler just after passing the star wheel? (2) What causes the matrix-lifter to raise two thin matrices at once? (3) What lubricant should be used, if any, on cams? (4) Give a test for proper hardness of metal. (5) How often should the plunger and well be cleaned? Is a lubricant necessary? (6) Should dross be kept skimmed?"

Answer.— (1) When matrices bounce out of the assembling-elevator it may be from any of the following causes: the assembler-slide finger moves too freely to the left because the brake is worn, or the brake-spring is weak; possibly the slide is oily. Examine each. The chute-spring may be bent in such a manner as to allow too much space for matrices; diminish the space. The points on the chute-spring may be too

high; depress the points a trifle.

(2) When the matrix-lift picks up two thin matrices and raises them into the threads of the distributor screws, it indicates that the faces of the two top rails are worn. To remedy this temporarily, you may remove the box and then take out the box bar. Take a hammer and punch and spread the bar-point outward. See that it lines exactly in the center of the lower rail. Replace the bar and take one of the thin matrices (one that has no groove down the center) and place it in the box up against the faces of top rails. Observe the space (if any) between the bar-point and matrix. Your aim in spreading the bar-point is to diminish the space so as to permit but one thin matrix to be raised by the lift. When this is properly done you will not be troubled further with two thin matrices rising at one stroke of the lift.

(3) The surface of the cams should not be oiled. Wash them off with coal-oil and wipe them clean with a cloth. Once a week is sufficient to keep them free from grit.

(4) No simple test is available. When in doubt about the condition of metal, melt all your metal and mix it well, then pour off a small pig and send it to your metal dealer. He will make a qualitative analysis of it and will send you the necessary toning metal to be added to your metal, designating the proportion to use.

(5) The plunger should be cleaned each day with a wire brush. The well may be cleaned at least once a week with a special well-brush. This rotary wire brush gives a very effective cleaning to the well, and in conjunction with a properly cleaned plunger should tend to give good plunger action. In addition to this, increase pump-lever spring tension to the utmost, and keep the holes and cross-vents in the mouthpiece clean. Many machinists dip their plunger in a can of tallow in which a quantity of graphite has been placed. This mixture

liquefies with the heat and when the plunger is dipped into it and allowed to drip, oil and graphite enter the rings, and when in use this tends to lubricate the well. It reduces the friction to a minimum. It is recommended with tight-fitting plungers.

(6) Once a week, preferably on Saturday when work is finished, remove the plunger and then place a small lump or a spoonful of tallow in the pot. Stir it with a spoon until all of the dross is separated from the bright metal and nothing but a black dust is on the surface. Skim all of the dust off and the surface will be as bright as quicksilver. This plan will eliminate much waste, as very little free metal is removed with the oxids. After you have several hundred pounds of the oxid, send it to your metal dealer to be reduced.

What is a Standard Eight-Point Face?

An Iowa publisher desires to know what may be considered a legal standard eight-point face. He states that his eight-point runs 117 lower-case "m's" to the linear foot, while De Vinne states that 108 is standard. In order to furnish our correspondent exact information on the subject, we secured the following statement from Henry L. Bullen, Librarian of the Typographic Library and Museum of the American Type Founders Company, Jersey City, New Jersey:

"I assume your inquiry refers to the body of eight-point types. An eight-point body is .110696 inch. Therefore

.110696) 12.000000000 (108.405

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930400 885568		
448320 442784		
553600 553480		
120		

"That is, there are approximately 1081/2 lines of eight-

point type in 12 inches.

"De Vinne was approximately correct, but he referred to eight-point ems, not 'lower-case "m's." There is no standard for widths of letters, 'm's' or any other, except the minimum widths of lower-case alphabet established by the typographical unions, which are about obsolete. But this minimum has no bearing on the controversy, which must be decided upon the em quad basis. If the type used by the publisher runs 117 lines to 12 inches, the body is smaller than eight-point."

COLOR PHOTOGRAPHY.

Under an English patent by E. H. Tarlton, states The National Lithographer, two-color screens are made by providing transparent dots or lines of one color on a thin transparent base, depositing a layer of emulsion on the dots, etc., exposing the emulsion to light in such manner that it is unaffected behind the dots, etc., developing and fixing the image, and finally toning the image to the color complementary to that of the dots, etc. The dots may be produced by depositing a layer of colored particles on the base, and dots or lines may be produced by printing with transparent ink, or by photographing dots, etc., on to a sensitive surface, and toning the resulting image. The dots, etc., may be red, in which case the emulsion deposited is sensitive to blue and green only, or they may be blue-green, the emulsion then used being panchromatic and the exposure being to red light. The finished screens may be provided with a layer of panchromatic emulsion or may be used with a separate panchromatic surface when taking a photograph.

PAPER CONSERVATION PUT UP TO COMMERCIAL PRINTERS AND ALLIED TRADE INTERESTS.

BY WALDON FAWCETT.



O the commercial printers of the country, including in that category interests so diverse as book publishers, lithographers, label printers and blank-book manufacturers, Uncle Sam is turning in one of the most pressing of the war emergencies. The Government seeks, as a war measure, to bring about greater economy in the use of all

classes and grades of paper and has decided to rely upon the commercial printery interests to accomplish this. It is a most interesting exemplification of the principle of "going to the source" to bring about a readjustment of industry.

As I pointed out in the article "Direct Advertising Under War Tension," published in the foregoing number of The Inland Printer, the war-managing agencies of the national Government have for some weeks past had in contemplation a possible attempt to extend the movement for paper conservation from the clearly defined field of newspaper and magazine production to the more diverse realms of users of paper for commercial purposes. It was not equitable, so ran some of the arguments presented, that a curtailment in the size of newspapers and periodicals should be recommended without a demand for proportionate self-sacrifice on the part of other dependents upon the art preservative. Furthermore, the consumption of paper in the printing industry was enormous as contrasted with the periodical publishing industry.

However, in the earlier days of the quest for paper economies, the reformers at Washington always seemed stopped, as though by a stone wall, because of the manifest difficulty of establishing contact with hundreds of thousands of users of miscellaneous printed matter. Publishers of newspapers and magazines could be reached via their trade associations, but to establish points of contact between the agencies seeking to bring about paper conservation (and even the main forces of the buyers of paper products and printed matter) would have required the cooperation of scores of trade associations in various lines; and even at that many isolated consumers, such as mail-order houses, would not be reached. "No, you can not go back beyond a certain point in attempting to stop paper waste," remarked a Federal official resignedly in the days when the powers that be at Washington were at their wits' end for means to mobilize all paper consumers in the cause of con-

Early in April, however, the clouds of perplexity that had been hanging over this question broke away to some extent. Through an inspiration, as sudden as it was radical, the government officials decided to rally the commercial printers, the lithographers, the bookmakers and the other "effectives" of the graphic arts, as intermediaries for a campaign of paper conservation. They could do more by an appeal to the printers than by broadsides aimed promiscuously at the printers' customers. Why had they not seen this before? Food Administrator Herbert Hoover was molding public habits in eating by converting the bakers, the hotel managers and the candy manufacturers — what was more logical than that the users of printed matter should be led into paths of economy by the printers to whom they naturally look for counsel and advice?

As the outcome of this ingenious move, we have the communications that have gone from the Federal Trade Commission to the various branches of the printing-trade and allied industries. The letter which has been addressed to each lithographing concern is typical. It is signed by L. L. Bracken, secretary of the Federal Trade Commission, and reads: "Owing to the necessity of saving coal, reducing the volume of non-

war traffic offered the railroads and releasing the labor needed for war purposes, the Fuel Administration has found it necessary to curtail the production of a number of non-war industries, and has requested the Federal Trade Commission to make a survey of the paper industry with the view of ascertaining what curtailment in production and consumption of the different grades of paper is desirable, and the best method of accomplishing such curtailment. In order to secure the detailed information regarding the consumption of the various grades of paper used in lithographic work, the Commission has prepared the enclosed questionnaire, which you are requested to fill out and return. It is the desire of the Fuel Administration that the survey be made as complete and comprehensive as possible."

Letters similarly calling for detailed information and varying only in minor particulars have likewise been sent to the book publishers, the makers of paper boxes, etc., and will probably have been dispatched, ere this issue of The Inland Printer reaches its readers, to the label manufacturers, printers of catalogues, house-organs, etc. The Trade Commission has, in making this census of paper consumption, followed a plan of its own in segregating the various branches of the industries in order that the questionnaires may be so specialized as to ask leading questions. Of course the data called for varies according to the specific activities in which a commercial printer or paper user is engaged, but as queries representative of Uncle Sam's current inquisitiveness there may be quoted the following:

"Give, in order of tonnage consumed, the various grades of paper you use in your work"; "Give, in order of importance, the grades of paper used by you which you regard as most essential, and reasons"; "State on what grades of paper used by you the consumption could be curtailed, and the estimated percentage of curtailment that you think possible for each grade"; "Name any forms of waste in your printing or lithographic business that ought to be eliminated"; "State what saving could be made by standardizing the size and quality of paper used in your work and by reducing the weight of the paper, etc."; "To what extent is it possible for you to dispense with coated or other high-grade papers requiring English clay"; "Are you in favor of having a committee of printers appointed to coöperate and advise with the Government? If so, name three persons whom you think would be best qualified to serve on such committee."

Any practical printer or printing-trade executive scanning these and the other similar questions that are being propounded from Washington, will probably be able to guess with fair accuracy what the public officials, whose duty it is to put the business section of the nation on a war basis, have in mind with respect to the printing industry and kindred activities. At that, however, I believe that there is some slight chance for misconception. In the light of the explanation and interpretation given for the benefit of The Inland Printer by the officials at the Federal Trade Commission, I do not believe that there is contemplated anything so drastic as might, at first blush, be suspected from some of the questions.

Frankly may it be said that the developments of the past month do not make it necessary to revise any of the intimations given in the April number of The Inland Printer as to the improbability that Uncle Sam will seriously discourage the normal flow of the products of the commercial printery. During a war that may take a more serious turn over night it is obvious folly to predict far in advance, but the present idea at Washington is that the printing industries will have done all that should be asked of them at this time if they standardize in so far as possible, practice rigid economy, stop the leaks and eliminate lost motion. Printed matter is too obviously an "essential" to calmly contemplate a horizontal cut in production or other heroic measures.

While the officials disclaim any intention to place hampering restrictions upon commercial printing operations, or to do more than facilitate necessary systematic economies at this time, it is the confident expectation at Washington that curtailment of production in various "luxury" or "semiluxury" lines must inevitably be reflected in the printing industry for the simple reason that many of these "rationed" industries have been large users of elaborate and costly printed matter. This is conspicuously true of automobile manufacturers, makers of tapestry, brick and hollow tile, producers of musical instruments, manufacturers of cut glass and other less essential articles, the output of which has been considerably curtailed.

By and large, it is the idea of the specialists at Washington that the commercial printers can attain the desired ends of conservation by approximately the same means that have been urged from the same quarter upon the newspapers, and that will shortly be urged upon periodical publishers. The constant advice at the Trade Commission is that the newspapers "tighten up," and by parallel formula the conviction is pressed that in commercial printing much may be attained by cutting down margins, judicious selections of type, typography that induces a maximum of effective display with a minimum allotment of white paper, and other expedients that are within the ambition of many a master of the printing craft without regard to the spur of war necessity.

It is impossible, of course, to mistake the significance of the leading questions that the Federal Trade Commission is asking with respect to uniformity in size, quality and weight of printing-papers. It is predicted that if Uncle Sam follows up the subject, the movement will develop into a potent force in behalf of catalogue standardization, which has been urged with indifferent success for some time past. As a matter of fact, the movement, if it goes that far, will be pretty certain to go farther and induce the planning of all leaflets, circulars, pamphlets, etc., in such manner that there may be cutting, printing and folding without waste from stock sizes of papers. In a sense, the Government, bent on a higher war efficiency, would be asking the printers of the country to contribute much of that same sort of coöperation that was besought of clothing and garment manufacturers when they were asked to eliminate all superfluities from 1918 styles.

In its preliminary correspondence with printers and allied trade interests, the Federal Trade Commission explains its solicitude for conservation solely on the considerations of coal saving and reduction of the volume of railroad traffic. It will do no harm to confess that behind these is another influence and one that may in time be even more potent than either of the others, the necessity for husbanding our resources of paper on account of the new dependency upon those resources which war has brought. It is because of the new war significance that is developing with respect to the paper industry that we find the Federal Trade Commission suddenly widening its range of vision and requesting regular monthly reports covering production from a total of more than 800 paper-making mills and kindred plants, whereas a few weeks ago the survey

covered only 100 plants.

American printers who have noted recently the reports that the printing industry in Germany has been hampered because the sources of paper that would normally be drawn upon have been utilized in the production of Germany's famous 7,000 war-time "substitutes" will be slow to give credence to any thought that such a situation might find a parallel in America. Nevertheless it is rapidly coming about that paper, or new products made from the raw materials requisite to paper production, must have consideration as among the most vital of our military necessities. American military aeroplanes, a large proportion of the surgical dressings that will be required for the American wounded, the American type of gas mask, which has been proclaimed the best in the

world — all these and other mainstays of Yankee military efficiency, require paper or paper ingredients, and therefore the possibility must always be faced that civil demand may have to give way before military exigency in some degree.

Up to this time the point of contact between the commercial printing industry and the Government, apropos of the contemplated revision of paper requirements, has been as we have seen, via the Federal Trade Commission acting for the United States Fuel Administration. Should conservation to meet military demands for paper become necessary in any extensive degree, the War Industries Board would presumably become a factor in the situation. Already the Commercial Economy Board of the Council of National Defense has grappled with the problem of paper conservation, proceeding independently of the Federal Trade Commission. As yet the progress of the Commercial Economy Board is confined to the investigative stage, but if it should be clearly established that current and prospective paper consumption is in excess of concurrent paper production, or the production that is to be anticipated for the future, it may be expected that the Economy Board will make "recommendations" to printers, as it has to consumers of material in other industrial fields. Without any pretense that the governing conditions are parallel, an intimation of the sort of solution that the Economy Board might devise for extravagances in printing practice is found in the remedy prescribed in the paint industry, where manufacturers were induced to concentrate on a limited number of standard colors, eliminating the various superfluous tints and shades that had gradually come into the field due to the keenness of competition.

Editor's Note.—Since this article was written the indications are that the paper situation is becoming serious, and we have been advised that it undoubtedly will be impossible to secure coated paper within a very few months. This will require a change from the coated paper upon which The Inland Printer is now being printed as soon as our present supply is exhausted. We know our readers will bear with us if the appearance of future issues does not fully come up to the standard set in the past.

HELP SELL AND WIN THE WAR.

One big thing advertisers can do in helping to sell the war to the American people is to give a standing order to their copy men to make use of a small portion of the space used with all their advertisements and printed matter, using an attractive head-liner or some striking paragraph apropos of the vital interests of our Government in handling the various war problems.

The copy man must not be overlooked and I am sure he will gladly do his bit and see to it that his advertising matter will contain something of interest, or as a reminder to his readers, that if we are to win this war, people must act now.

There are various important subjects to hammer on and all will make good copy, whether you refer to thrift stamps, smileage books, fuel or food conservation, Red Cross, Liberty bonds, etc. Supposing this were done by every advertiser in the United States, what a fine starter it would make in helping to win the war with advertising — and if it is to be sold to the American people, then get your copy men busy now — stop talking, write, print and circulate.

While this very small donation of a little advertising space by advertisers would not prove a hardship to any one, I'm strongly in favor of advertising men urging the Government to adopt the idea of buying and paying for advertising the same as for other commodities — but until such a change can be brought about, let's "whoop things up" just the same. If we have faith in advertising, let's show it by action.— Byron W. Orr, in "Chicago Advertising."

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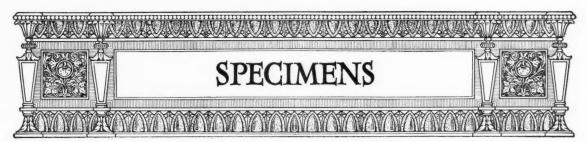
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BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

An especially handsome calendar has been received from The Reid Press, Hamilton, Ontario, demonstrating plainly the exceptional talent of that organization in doing high-grade printing.

HARRY W. Osgood, Jersey City, New Jersey.—Both the announcement and the program of the commencement exercises are pleasing. We would discourage, however, the excessive use

of italic swash characters as represented in the line printed in red on the announcement.

THE MARCHBANKS PRESS, New York city, from which plant some of the best of present-day printing emanates, has recently completed a handsome booklet for A. & M. Karagheusian, rug manufacturers, which, in its dignified character, represents quality to a high degree. It is the kind of a booklet that will appeal to those who have the taste to appreciate, and the money to buy, high-grade rugs. Typography throughout bears the Marchbanks stamp of beauty, dignity and readability. Wide page margins add dignity and value to the work. The rugs are printed from half-tones, all except the first being printed in one color, brown, in which color the type, too, was printed. Cameo plate, sepia, of heavy weight, was used for the inside pages, Strath-more De Luxe of a harmonizing shade being used for the cover. The booklet was sewed.

THE LAKE SHORE PRESS, Sandusky, Ohio.— While your check is interesting in its unconventional treatment, we feel sure you would be better satisfied in the long run with a more dignified form. Novelties do not hold a charm long. The red is a little too dark, especially for the solid portions of the outline letters in the main display line.

D. F. Keller & Co., Chicago. Illinois, recently issued a booklet entitled "Things You Ought to Know About Our Army," which is not only a representative example of high-grade commercial printing, but which interestingly relates facts concerning our big army in which all are now interested to a great extent.

AN INTERESTING specimen of printing has been received from Holland, it being a folder announcing the Second Industrial Fair of Holland, February 25 to March 9, 1918. In style of design it is similar to German printing,

following in its character the modern art idea of strong, striking, even though bizarre effects.

A. F. Droste, Waverly, Iowa.—The cover of

A. F. Droste, Waverly, Iowa.—The cover of the booklet for the Riverview Poultry Yards is quite pleasing. The figures "1918" should be raised to a point close to the lines above, both because they are directly related thereto and because the marginal space would be better.

One of the most beautiful calendars we have ever seen has been received from the Zeese-Wilkinson Company, New York city, it being done in colors that are especially beautiful in softness and delicacy together with gold. No better color printing and engraving is being done today than that emanating from the plant of this big New York city establishment.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.— The "Lone Star Band Annual" is an impressive and pleasing piece of work, and our compliments are accorded you for the care and intelligence manifested in its production. A better grade of ink would have improved the halftones, as they appear too grayish as printed.

H. E. MILLIKEN, Holyoke,

H. E. MILLIKEN, Holyoke, Massachusetts.— The specimens of printing done by students of the printing classes of the Holyoke Vocational School, under your direction, are exceptionally neat and pleasing. The page "Welcome to Holyoke" would be improved as to balance if the main display lines were slightly higher on the page.

higher on the page.

WE HAVE received another collection of interesting specimens from Marken & Bielfeld, Frederick, Maryland. The work is rather more ornate than the usual run of printing these days, but intelligence in the selection and use of materials, and in the colors chosen, lifts the work far above the ordinary. The work is characterful.

CHARLES F. DINGMAN, Palmer, Massachusetts.— The two folders sent us are quite satisfactory. The yellow is too weak in tone for effective results on the one entitled "A Service to Be Thankful For." Yellow is not a pleasing color to the eye, and is very difficult to read and trying to the eyes, especially under an artificial light.

DAVID G. TURETZKY, New York city.—You ask for an "exacting criticism" of the "Literature" leaflet or stuffer, but we would be more than exacting — quite finicky, in fact — if we found fault with so excellent a piece of work. We believe, however, that it is a little too small, as it does not show the individual specimens of church advertising forms in large enough size to be easily distinguishable.



Booklet cover by The Marchbanks Press, New York city; a representative example of the style of typography employed largely by that well-known printing-plant.

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A NEATLY printed card announces the incorporation of the Jennings Printing Company, of Sapulpa, Oklahoma, with the following officers:
Claude W. Harmony, president; Edward F.
Kysela, vice-president; Emry Jennings, secretary and treasurer. Mr. Harmony and Mr.
Kysela are both efficient

typographers, many speci-mens of the work of each having been reproduced in this department from time to time in the past.

Watson - Jones, Incorpo-ated, San Diego, Califor-RATED, San Diego, Califor-nia.—The last specimens you sent us are of an exceptionally good grade, quite up to the standard of previous examples which we have been privileged to examine. Your new stationery forms are especially attractive, the colors chosen, blue for the type and a light blue tint for the decoration, make an effective and pleasing combination upon the white stock used.

Some exceptionally pleasing printing has been received from the Ralston Industrial

School, Pittsburgh, Pennsylvania, the work of students of the printing department under the direction of William F. Burmester. The one outstanding fault in the specimens, which, fortunately, is apparent in but comparatively few, is the use of Engraver's Old English, a condensed text letter, in combination with Copperplate Gothic, a block letter, and other letters of extended shape.

CHITTENDEN COMPANY, Chicago, Illinois.— The booklet "Sixty Years of Sound Fi-nance," produced by you for The Merchants Loan & Trust Company, the oldest bank in Chicago, is a handsome piece of work, on which we are unable to offer any sugges-tions for improvement. Presswork and typography are of a high grade. The title-page of your excellent folder is reproduced on this page. FROM Desaulniers & Co.,

Moline, Illinois, we have received an attractive, pleasing and novel folder containing Wallace Irwin's famous poem, which he wrote many years before the breaking out of the present war, in which the Kaiser is made to say, "Man vants but leedle hier pelow und vants dot leedle
Dutch," etc. The events of
the past four years demonstrate prophetic ability of a high degree on the part of the famous poet.

RODERICK C. PENFIELD, New York city.--All your

specimens are of a high grade, distinctiveness of treatment being a commendable feature. Spacing was sacrificed for general effect to a greater extent than it should have been in the first two lines of the program for "The Chester Mysteries," which is otherwise a commendable piece of work It effectively represents an old Colonial style. The Spectator is an interesting and novel little newspaper.

AN ESPECIALLY pleasing booklet, set entirely in the beautiful new Goudy series, has been

received from Wentworth Institute, Boston, no doubt a product of the printing department of that trade school. It is the catalogue of the that trade school. It is the catalogue of the "Seventh Public Exhibition of the Work of the Evening Classes, Wentworth Institute," which words constitute the title of the booklet. Printed

Chittenden Company So. Clinton St.

Interesting and pleasing title-page of a folder printed and sent out by the Chittenden Company, Chicago. Original was printed in buff tint and black on white stock.

in brown on India tint antique stock, one can imagine how beautiful it is from the reproduction of the title-page design which is shown herewith. The invitation card accompanying the booklet is also especially pleasing.

A HANDSOME booklet, received from The Southam Press, entitled "Team Work — Revived for a Night," chronicles the happy incident of the completion of the large catalogue for The Robert Simpson Company, Limited, an organiza-tion similar to our Sears-Roebuck Company, on

schedule, together with the realization of the "daily delivery" dream. In addition, the program of the event is given on the inside pages along with considerable matter relating to those prominently identified with the production of the big job in both organizations.

J. E. FINTZ, Cleveland, Ohio.— The specimens you have sent us—the work of students under your direction in the printing classes of the Boys' School — are exceptionally well composed. Presswork in many instances is not what it ought to be. The lines in the cover-design of the booklet the Woman's Foreign Missionary Society of the Detroit Avenue Church are spaced too closely. While balance in the page as a whole is not bad, an improved appearance would result if the main type-group were lower on the page and if the lower group had been placed slightly higher. Colors, where used, are in good taste.

L. H. JENKINS, INCORPO-RATED, Richmond, Virginia.— "The House Between" what it ought to be, although the cover-design is striking, pleasing and well executed from every standpoint. The general format is also good and the typography is satisfactory. Presswork on inside pages is very poor indeed, however, by far too much impression being used on the type, causing the characters to punch through the stock The half-tones are not properly made ready or printed. It is too bad that the last impression is not as good as the first, and especially so since the booklet is a bid for edition printing.

JAMES K. EATON, Boston,
Massachusetts.—The large
announcement, "All to One
Purpose," in which you exploit
the association of Walter B.
Fogg with the sales department of The Everett Press, is impressive — an example of high-grade printing and advertising. The pretentious character of the announcement is the result of its size, largely, the pages being 9½ by 12½ inches. The cover is of a heavy weight, deep red stock, across the top of which the words of the title were stamped in gold. The inside pages, of which only two were printed, are of a high-grade antique laid book stock, with deckled edges at the bottom, the composition being in the beautiful Cloister Old-style.

T. F. Breen, North Adams, Massachusetts.— The blotter, "Is Your Business Quiet?" is meritorious, though it would be better if the display line for which the border was broken at the left were higher. In the exact center, the appearance is monotonous and unpleasing, and, in addition, balance is poor on account of the strength of the signature. With the line placed higher, as suggested, it would counteract the effect of weight of the signature line and balance would be improved. The initial letter opening the text is not aligned at the top with the top of the first line alongside, and there is too much space open at the bottom of the initial as compared to that at the side.

WE HAVE received from Moore-Telford, Lim ited, Toronto, Canada, an especially good specimen book of type-faces sold by that firm. The various styles are shown, both in straight matter, with alphabets complete therewith, and in display. The cover-design is striking, the type matter thereon being printed over a background

printed from border units. The color of the background is a trifle strong, and as a result the type does not stand out as it should. This is not a

serious fault, however.
PROGRESS PRINTING COMPANY, PROGRESS PRINTING COMPANY, Owensboro, Kentucky.— The mottocard containing a quotation from Owsley is too decorative, the rules overshadowing the type to a marked extent. The more irregular a border the greater its prominence; borders should not be so prominent that the type is forced to the background. The type-group is too low and should be raised about six points in order to overcome the optical illusion which causes blocks or masses of type, or lines, placed in the exact center of a space from top to bottom to appear below the center. The light-face italic in combination with the bold roman strikes a discordant note. jars the artistic sensibilities.

ELLSWORTH GEIST, who, as readers will recall, has contributed many of the best things that have appeared in these columns in recent years, has gone to an aviation school to prepare for the trip to Berlin, but the impress of his ability is manifest in the last collection of specimens that will be received from him in some time, the work of boys under his direction at the Schenley High School, Pittsburgh, Pennsylvania. Mr. Geist has always been an admirer of the old Colonial and early English styles of typography and his work has generally been representative of those styles. Simplicity and readability are characteristic qualities of all his work. The influence of Bruce Rogers is also much in evidence.

WE ARE indebted to The Davis Press, Worcester, Massachusetts, for a copy of a cooperative folder recently gotten out by that company. The folder consists of eight pages, accordion folded, on the first of which an interesting design is printed in black and blue tint, the blue tint being used and blue tint, the blue tint being used as a border "bled" on all the other pages as well. In addition to an illustration, the cover-design consists of the words, "Worcester, Heart of the Commonwealth," at the top, and one line, "The City of Essential Industries," at the bottom. Each of the other seven pages is given over to the advertising of seven Worcester manufacturers or dealers, on which

the advertisers in word and picture describe and advocate the use of their product. The idea is that the folders will be mailed to a list made up of potential buyers of all the products advertised, else, of course, there would be some waste. The saving in mailing expense on such a plan is con siderable. The folder is of a size to conveniently fit into an ordinary envelope. It seems that the idea could be adapted by other printers as it is distinctly a conservation measure. The title-

page design is reproduced.

WOOD-OAKES, Chicago, Illinois.— Good taste is manifest in the specimens sent us and no serious fault can be found with any of them. Minor defects are apparent, however, in several instances. The yellow-green ink used on the

letter-head of the firm is too weak in tone for printing the comparatively light line of type, the word "printers." The rule underscoring this line is superfluous as it serves no purpose in giving emphasis. It simply attracts attention from the type. In like manner, the semi-panel around the word "printers" on your statement and business-card in no wise helps the design; it is superfluous and could be eliminated to the

THE COMMONWEALTH The City of Essential Industries

Title-page of eight-page cooperative folder prepared and printed for seven manufacturers by The Davis Press, Worcester, Massachusetts. For more detailed description, read review addressed to that company which appears on this page.

improvement of the work. Of the three tints used for the background on the business-card we like the buff best, although the blue is satisfactory.

THE ENGLISH WOOLEN MILLS COMPANY, Cleveland, Ohio, has sent THE INLAND PRINTER a copy of its forty-second clothes book, a booklet which in picture and text illustrates the styles of men's clothing adopted by the company for the spring and summer trade of 1918. The booklet is a handsome one, the cover-design being especially pleasing and striking. It is made up of an illustration of a man in military uniform and another in "mufti" engaged in animated conversation with a stylish and beautiful young lady, while in the sky of the background an aeroplane soars. The cover was printed by the three-color process, with the addition of gold, the latter being used for the border around the page—"bled"—and for the panel at the page —"bled" — and for the panel at the bottom in which the largest lines of lettering on the page, the name of the company, appear in reverse. Printer, engraver and designer deserve praise for the high character of the product.

THE EXCHANGE PUBLISHING COMPANY, Atlan-

tic City, New Jersey.—All your stationery forms are too elaborate in the use of decora-tion, especially since that decoration is not appropriate. It would make very satisfactory stationery for a florist. Red and blue constitute an abominable combination on the billhead, but the color effect on the letter-head is not so bad, because, there, the green inclines more nearly to blue and is used in a very light tint. The text-matter on the blotter, "All the Time," is cut up into too many parts, making reading a diffi-cult matter, and effective comprehension is therefore out of the ques Too large a portion of the design is printed in red, and the effectiveness of the red is weakened through too general use, the value of contrast be-Simple designs and simple ing lost. color combinations are best.

QUITE a novelty has been received THE INLAND PRINTER from The Chestnut Street Engraving Company, Philadelphia, in the shape of a card on which is printed a large half-tone, it being an illustration of the banquet scene of the Philadelphia Club Advertising Women, with titular matter above and with a border of rules in color around it. Workman-ship is good, but the novelty of the thing comes in the speed of its production. This is best explained in the letter accompanying the card, written us by John T. Hannas of the engraving firm. In part the letter reads as follows: "Notwithstanding the ancient joke as to Philadelphia's slowness, this scene was photographed, engraved, printed and delivered to the guests in even less than the time mentioned - two and a half hours. In other words, those in attendance received the printed copies before they left the banquet hall. P. L. A. LINES, Seattle, Washing-

ton.— The specimens are generally good. We note, however, that you are prone to use capitals to a large extent where lower-case should be used because of its greater legibility. Capitals are satisfactory for display lines of few words and for signatures and in small sizes occasionally for purposes of distinction and emphasis in other display lines - but to set a large mass of text-matter in capitals is a serious mistake. We also believe you use decorative ornaments needlessly in many cases. Of the two settings of the page "Greetings" for

the third page of the house-organ, we prefer the design as printed because of the elimination from the first proof of decorative units which served only to handicap the effectiveness of the In arrangement, display and use of white

space your work is especially good.
P. W. McArthur, Cedar City, Utah. two letter-heads for the College of Utah, the one in which the words "Mechanic Arts and Fine Arts" are more prominently displayed is the better, especially in display and spacing. In the other the address line is too close to the matter above. The soda-fountain menu is not so good as it might be if the main display lines were slightly smaller so that they could be placed lower on the page (as placed, and because of their

The LANTERN LIGHTED BY THE Amsden Studios Cleveland



"That government of the people, by the people, for the people, shall not perish from the earth."

Interesting and appropriate design on first page of a four-page house-organ published by an organization of artists, the Amsden Studios, Cleveland, Ohio.



Examples of the work of Axel Edwin Sahlin, East Aurora, New York.

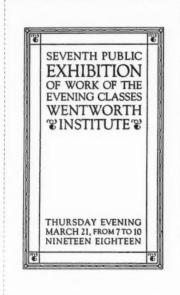
size, the page is made top-heavy), and if the words "quality and service" were placed close to this group. The name of the firm and address should be placed at the bottom of the page to stabilize the upper part and only one ornament should have been used, it to be placed between the upper and lower groups, above the center of the space between, in the ratio of two to three. Presswork is not good, impression being weak and an insufficient amount of ink being carried.

We have received an interesting announcement from The Studio Press, Indianapolis, Indiana, which is operated in their home by Florence and Edwin Grabhorn. It is quite interesting in design, neatly and effectively composed, readable, and well printed on white hand-made stock. The first page is given over to an illustration of the home-plant building, which is printed from a line-engraving in a deep green, sky and foreground being in light blue. On the third page, neatly composed in Caslon, the following message is printed: "Our Hope. The Studio Press is our home—not merely our shop. We who constitute it live here and eat here, as well as work here. Our life is our work. Our associates by day and by night are our presses and type-cases. We often hear it said that our work bears a different stamp. We hope it does—the stamp of the best in our lives." The Grabhorns

surely love the printing business.

ALVIN E. MOWREY, Du Bois, Pennsylvania.—
In general, the specimens you have sent us are of a very good grade. The only fault we have to find with any of them that is at all serious is the position and shape of the central group on the title-page of the folder for Atherton & Rumberger, Incorporated, entitled "20 Years Ago." This group is placed in the exact center of the space from top to bottom, contrary to the law of proportion, which, in combination with the fundamental principle of balance, dictates that the group should be placed above the center of the space in the ratio of two to three. If the

group had been made a part of the upper group by close proximity, its shape would be more harmonious with the shape of the page. To our eyes, also, the italic capitals strike a discordant note in the design, running diagonally to the perpendicular lines of the border as well as the lines of the roman type used in the design.



Interesting cover-design of booklet from printing department of Wentworth Institute,

Boston, Massachusetts.

STAR PRESS, Bridgeport, Connecticut.—Your letter-head is just ordinary—not very bad and yet not very good. Paneled designs are more often unnecessary than required, and should only be used when they serve the worth-while purpose of classifying the matter or of emphasizing the important parts. When panels are used the matter therein should be squared up to conform to the proportions of the panels, else an unequal and displeasing distribution of marginal white space will result in a poor appearance. Better unity would result in this particular instance if the panel style had not been used, and less decoration would allow the important type to stand out. The gold used for the outer border can scarcely be seen when the brown sheet of paper used is held at certain angles. Green would be better than gold for this border, but three colors should not have been used on this particular piece of work. Two would make more pleasing results certain, and the expense would not be so great. The repetition of the word "printing" is needless, and the separation of the words "service" and "perfect" is not conducive to quick comprehension—an important consideration in all printed publicity.

"The Man to Know" is the title of a beautifully designed and printed booklet sent out by Levey Brothers & Co., printers and designers of advertising, to announce the appointment of Harrison W. Barnes as director of their Advertising Service Bureau. The cover-design is made up of a small panel placed in the upper right-hand corner of the page, in which the simple words "The Man to Know" are hand-lettered in a readable and distinctive style. The lettering itself is printed in a medium gray, whereas the rules of the panel and the small amount of decoration are printed in a light gray. White stock, with an outside deckled edge, combined with the design, makes the cover especially inviting, the effect being characteristic of dignity and quality. The inside pages are printed on a

grade of stock similar to that used for the cover, double folded, and, following the title-page, a half-tone portrait of Mr. Barnes, tipped on, faces a line illustration of the home of the company, printed in light gray on the second and third pages. A readable size of Caslon was used for the text, which, with liberal margins, makes the inside pages as delightfully pleasing as the cover. The first impression is good, the succeeding impressions both good and lasting.

WARDWELL, Portland, Maine.- You are doing an excep tionally good grade of work, some of the specimens of the last collection sent us being out of the ordinary both as to quality and originality. The cover of the Preble House menu is decidedly pleasing. On the historical and descriptive booklet of this hotel, however, the two main lines of the title-page are too low on the page, causing it to appear bottom-heavy. These two lines are even below the exact center of the page, and if there were no lines below the effect would be unbalanced, but, with the lines at the bottom, the effect of poor balance is made even more pronounced. Perpendicular balance is found above the center. The cover of this booklet, printed from a half-tone illustration of the hotel building, is quite striking, effective and interesting. Presswork on the dull coated stock used is excellent. The headings on the inside, set in Litho Roman, do not harmonize with the text-matter, which is set in Cheltenham Old Style. Other booklets are decidedly pleasing. although on the one for the Falmouth Hotel there is too much space around the initial letters. Let us caution you again about the use of capitals for large masses of reading-matter. You show considerable taste in the selection of colors

THE PIONEER BINDERY & PRINTING COMPANY, of Tacoma, Washington, kindly remembered THE INLAND PRINTER with a copy of the "Roll of Honor," which was prepared and printed, and presented, along with suitable gifts, to those from the company who were enrolled in the Government's military and naval forces, at Christmas time. Regarding it Mr. A. B. Howe has written us as follows: "This is an idea that we have not seen used before, and, as time goes on and the roll of honor grows from year to year, something of this character would be a thing of value for firms in all lines of business to produce. Of course, where there are many names it would necessitate printing same in booklet form, and it appears to the writer that there are many good jobs of printing that may be picked up on this idea, thereby not only helping the printing fraternity,

but making a record that would be of increasing value with its age." The "Roll of Honor" was 10 by 17 inches in size and printed on white bond stock. The "bled" border, the text initial "T" and the seal were in gold; all the type, except the words "Roll of Honor" in the opening text, was in green; the flag, except for the stripes, was in blue; and the stripes of the flag, the holly berries and the candle ornaments were in red.

P. A. Ware, Gooding, Idaho.—The large collection sent us demonstrates that you are consistent in the good quality of your printing. It is sensible printing, too, the kind that is not only pleasing and effective, but which, because of the simple style of composition, leaves a little for profit between the cost of production and the

selling price. Good taste in the selection of type, and the shaping and arrangement of the lines, combined with proper and effective display, leaves us no opportunity for finding fault with your composition. Presswork is good on all the commercial specimens, although, as you state, it is not what it ought to be on the high school annual. If the customer were twenty days late in furnishing you with his copy it seems that



Interesting title of folder mailed as part of a comprehensive plan by The Bachmeyer Press, Cincinnati. Original was printed in olive-green and black on white stock.

he could not consistently demand that you deliver the work on time. In any event, there is only one way to do work, and that way is right. The inferior presswork on that one piece of work might easily cause you the loss of good business, even though the customer, in this one particular instance, was satisfied. More time should have been taken for make-ready, and more care should have been exercised in the inking of the forms. The advertisements for the Gooding Motor Company deserved the good opinion of the customer, as they are clean, readable and well displayed.

DAVID S. WHITE, Buffalo, New York.— There is considerable merit in the blotters "Effectiveness" and "Appearances Count," as the arrange-

ment of the type and display are conducive to easy reading and quick comprehension. The borders, however, are a little too complex and decorative, their prominence handicapping somewhat the effectiveness of the type. Plainer borders would be better. We note that on one of these blotters you have used italic capitals for several lines. In some cases this is all right, but, as a general rule, we discourage the use of

italic capitals for manifest reasons.
An element of distinction and stronger emphasis are no doubt given blotter by printing the displayed line 'Effectiveness" in those characters, though the result is not so pleasing as had either roman capitals or lowercase been used. We would pass over this point with less regret than the use of italic capitals for the small lines at the bottom. Borders made up of alternating light and heavy units should be avoided, as their spotty appearance makes them too prominent. It is not to the borders that attention is most desired, but to the The spotty borders do attract attention, but too much of it by far.
After the roving eye of a reader is directed to an item of advertising, such borders go on attracting his attention - away from the type - or irritating him so that he can not read with the satisfaction so essential to clear comprehension.

Newcomb & Gauss, Salem, Massachusetts.- The program for the exercises in celebration of the seventy-fifth anniversary of the dedication of the Congregational Church of Topsfield is interesting from the fact that the program for the dedication itself was also printed in the office of the Observer three-quarters of a century ago. As a job of printing, it is ordinary. A grouping of the lines of the title-page into compact blocks, with the white space massed in one or two spaces instead of being equally distributed between all lines of the page, would make for a more interesting appearance. The cut on the second page is placed too low on the page, not only breaking up the white space of the page into equal and monoto-nous sections, but making balance poor because of an optical illusion which causes blocks of types, cuts or lines which are in the exact center of the page from top to bottom to appear below the center. The rule of two to three, a very good rule for pleasing proportions, should be followed in like instances, that is, the space from the top of the page to the center of the cut, or block, should be to the space from the center of the cut to the bottom of the page as two is to three. The hair-line rules used for the border on the inside pages are too light; rules of two-point thickness of line would harmonize better with the type and

present less difficulty in printing. On one page the original program is reproduced from a photographic copy of the original.

The Clay County Sun, Clay Center, Nebraska.—Your blotters are not at all bad, and yet they are not representative of the best in typography. Too many styles of type are used on the one entitled "Let March Winds Blow," and the fact that you used an illustration and a calendar block, both comparatively large. made it necessary to crowd the type-matter somewhat, resulting in a rather poor effect. Had you printed the border at the edge of the stock, or with very small margins, more space would have been available inside for the proper display and arrangement of the type, and the appearance

of the blotter would not then have been so conventional and ordinary. The other blotter, "No. 1," is better from the standpoints on which fault is found in the other as reviewed above. our only suggestions for its improvement being to use roman instead of italic for the text-matter, on account of its greater legibility, and to improve the space around the initial, which is altogether too large in amount. The letter used

for the initial is not large enough for use as a two-line initial, and yet you have used it alongside these lines. An initial should align at the top with the top of the first line alongside and at the bottom with the bottom of the last line at the side. The capital used as an initial presents, along with several other letters such as "W," "V," etc., peculiar conditions in that the lines following the first alongside need not be indented. This is true because the white space on the letter itself sets those two lines far enough from the initial for the necessary distinction and for the proper distribution of the white space. The blue on the blotter in question is satisfactory for the rules and the illustration, but hardly a good color for the

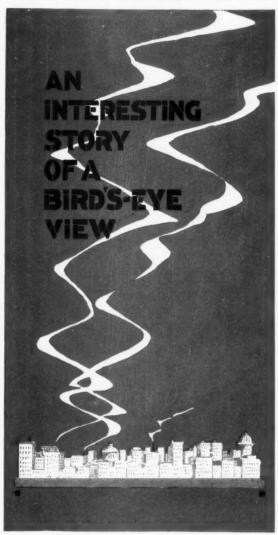
line of type.

A. F. Droste, Waverly, Iowa While not exceptionally good, the specimens you have sent us are not bad. Considering all the difficulties under which they were gotten out, you are deserving of praise. You state that there has been some argument as to the placing of the lines of the title-page. We consider they are well placed, especially in so far as balance in the page as a whole is concerned. Of course, the lines at the bottom crowd the border rather closely, the marginal space at that point being quite small in proportion to that at the sides of the type-lines. By raising these two lines slightly, say six points, and by lowering the upper group about two points so that balance would remain good, we are certain an improvement would result. You understand that the larger group, because of its greater size, does not have to be moved as far down as the smaller group must be raised, the conditions being the same as when a man and a boy move forward or backward on a seesaw. The cover-design would be more pleasing if the typegroup were one pica lower and if the cut were that much higher on the The title-page is not straight page. on the sheet, probably due to careless folding; but, whatever the cause, the effect is bad. The illustration on the page facing the title is placed too low, being in the exact center of the page from top to bottom, where, because of an optical illusion, it appears below,

thus overbalancing the page at the bottom. The cut is too low on the title-page of the Boehm poultry catalogue, making the page bottom-heavy. The group of type at the top could be lowered six points to advantage and the type-group at the bottom raised a pica in the interest of margins. The text type and the imitation engraved face used on the cover of the 'Journal" for the Protestant Episcopal Church are as inharmonious as two letter styles could be. You should read "Design and Color in Printing," in which the fundamentals of good typography are explained and illustrated, for you are weak in this respect.

T. F. FRITZ, Palmyra, Pennsylvania. - There are many ways in which your work can be improved, in fact we can not say it is good in any respect. Spacing is poor, and as an example

of this fault refer to the handbill for Klinefelter, entitled "Good News." The lines are jumbled together without regard to their relationship or to the advantages of white space judiciously distributed in the interests of quick comprehension and display through contrast with surrounding white space. Starting at the top, note that the space at the sides of the main display line is about twice that at the top, whereas the



Title-page of folder in which The Wrigley Engraving Company, Atlanta, Georgia, exploits the successful completion of drawings and plates showing a bird's-eye view of the Georgia State Sanitarium.

space should have been uniform. Next, note that the space between the border underscoring the first line and the second line is much less than the space between the second and third and the third and fourth lines, which are directly related to each other. These three lines should be closer to each other than first or last should be to the lines above and below them The space between the words "Hat, Cap, Shoes" is entirely out of proportion, there being at least three times the amount of space here that there should be. Where there should be uniformity of spacing between the words of the line indicated above and the one below there is not, for while there is such wide spacing in the first, the space between words of the second is too small. The small lines at the bottom of the page are crowded too

closely, and, if space could not be saved at the top, some of these lines should have been set in smaller type to admit of more space between The letter-heads are not so bad, although a tendency is indicated toward the use of larger and bolder types than are desirable on such work, which should be dignified. We note, too, the frequent use of condensed text letters and extended block letters in combination, and, since

between these two styles of letters there is nothing of shape or design in common, the result is displeasing and inharmonious. The presswork on the bond-paper is very poor indeed. satisfactory work on bond stock a firm, hard impression is desirable, hard so that the ink can be forced into the fissures of the stock without into the hissures of the stock without punching through. Only the best grades of bond inks will give good results on bond-paper. The red you use so frequently with black is similar to carmine and does not afford a good combination with the black because of its blue cast, making the black appear rusty and dull. Red to be used effectively with black should be of an orange hue. Script type can not be successfully used with any style of letter, roman, italic or text. A lack of understanding of the principles of proportion and balance is indicated in the title-page for the program of the commencement exercises of the local high school, in the spacing of the lines throughout the depth of the page, with equal space between the several masses or blocks. A grouping of related lines into compact masses, with the white space, too, massed instead of diffused, makes for the most pleasing effects. Why did you print that job in a weak gray color of ink? A study of the principles of design and color harmony as related to typography would set you on the right track, and many good books are available on those subjects.

THE SHAW-WALKER COMPANY, Muskegon, Michigan. — The booklet, "There's No Limit," is an especially pleasing one. The cover-design is striking and effective, the odd colors used aiding materially in this respect and the distinction given the booklet by this unusual color-scheme is worth considerable in attention value. The large size of type used for the textmatter of the inside pages is also a worthy feature, and, in addition, the readable character of the type-face adds still more of value to the booklet. A notable feature, and an innovation in catalogues of this kind, so far as we know, is the building, pictorially, of a card index therein by die-cutting several of the pages. is a realistic representation of the "Expandex," the new system of company. Presswork is excellent throughout, and as publicity, the booklet scores high.

G. W. WILLIAMS. Revision 1. The score of the company.

California Industries is satisfactory, judged by the standard of average publications of its class. The grade of paper of necessity used for work of this character, general trade papers, makes it unfair to judge the workmanship thereon as critically as one would judge smaller work where paper expense is not so important an item. patriotic cover is original in design, and also quite striking. The inside pages would be more pleasing if one style of display type were standas the variety of shapes and styles makes the pages rather cheap-looking, undignified and inartistic. In display and arrangement, the advertisements are satisfactory.



There's a universal language
Just as simple as can be
And both young and old can grasp it
Who but have the eyes to see.

It will carry any story.
to all classes of earth's throng
And there is no other medium
Whose appeal is quite so strong.

In can operate like light'ning-In a second can convey A message that could not be to

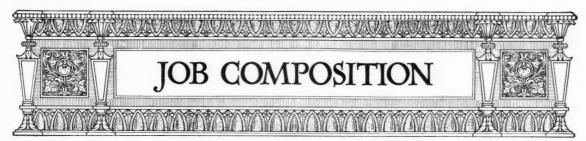
A message that could not be told In any other way.

It inspires and it amuses, Will explain and educate, And the business it develops Would take volumes to relate.

Look in all the daily papers
Or the magazines display
An you'll find it demonstrated
That GOD PICTURES ALWAYS PAY.

A Novelty.

An interesting page from the March issue of Behind the Screen, house-organ of the Robert Rawsthorne Engraving Company, Pittsburgh, Pennsylvania.



BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Clever Scale for Indicating Indentions for Initial Letters.

Some months ago we received an interesting letter from Thomas F. Cikanek, an interested reader of this department who lives at St. Paul, Minnesota, in which he enclosed a scale prepared by him for the guidance of monotype operators in

allowing the proper amount of space at the beginning of body-matter for the subsequent insertion of initial letters. To make this scale Mr. Cikanek took each letter of the various alphabets used as initials, and along the top of each letter of such alphabet he placed those letters of the several sizes of body type in the monotype equipment at his disposal which occupied the same space in width. Given the copy for an article, the operator simply refers to his scale and finds therefrom the letters he must drop, at the beginning of those lines which are to appear alongside the initial letter, to allow the proper space for the initial. When the makeup man gets the matter from the machine all he has to do is to pull out the superfluous letters and insert the initial in the space. All the time usually spent in supplying the operator with the required initial letters is saved. as well as the time he would spend in figuring his indentions therefrom. Obviously,

a scale would have to be made for every alphabet used as initials in combination with the various styles and sizes of harmonious body type likely to be used therewith, but in the average printing-plant comparatively few such combinations are used, and more are of doubtful value. We are showing here a reproduction of a portion of the scale sent us by Mr. Cikanek covering the sizes of Bookman which are desirable and practical for use as initials. A reference to this illustration, emphasized by the explanations given above, should make the idea clear to all. The reproduction alone should suffice.

Such ideas are of considerable value and we welcome them from all our readers. It is only by close cooperation with our readers that we are able to fulfil our duty to them and to maintain our reputation as "the leading trade journal of the world in the printing and allied arts." We hope Mr. Cikanek's example will be followed by others, and that they will give

us the benefit of their experiences, so that we may pass the good things along to our numerous readers.

Bookman 98J

10 Point 8A with 36 Point Initials

10 Point 8A with 30 Point Initials

ABCDEFGHIJKLMNO PQRSTUVWXYZ

10 Point 8A with 24 Point Initials

$\begin{array}{c} \text{AAP} \text{BBB} \text{CC:DDo} \text{EEPFESGG} \text{BHPIZIPKS LLPMMSNNo} \text{OOOPPS} \\ \textbf{ABCDEFGHIJKLMNOP} \\ \text{QQe} \text{RRe} \text{SSs} \text{(Tto} \text{(Uun,VVP,WWPZ,XXI,YYS,ZZb)} \\ \textbf{QRSTUVWXYZ} \end{array}$

10 Point 8A with 18 Point Initials

APBZCC DSESIES GS HP is jojKSILLML Na OhIPS QuRS SCITSUP VP WSOXAJ VA ZZ,
ABCDEFGHIJKLMNOPQRSTUV WXYZ

Scale devised by Thomas F. Cikanek to guide monotype operators in allowing space for subsequent insertion of initial letters. Read accompanying text for details.

Paper-Page, Type-Page Margins.

The space covered by the type-matter of a page, and its relation to the page itself and to the space left blankthe margins - is a subject of interest to all compositors, especially those who often work upon books and booklets. The consensus of expert opinion in the matter is that the type-page should equal one-half the total area of the paper-page. In other words, for most satisfactory results, the type-page and the margins should be equal in area.

Good judgment, the taste to exercise it, and practice at layout work, will enable the average compositor or designer to strike this "fiftyfifty" relationship quite near enough for all practical purposes, for a slight variation one way or the other is hardly likely to ruin the

work. In fact, many books and booklets have been gotten out on which none could find fault with the relationship between paper-page, type-page and marginal space, and yet they are by no means perfect in this respect. Many designers, and compositors, too, are doing good book and booklet work day in and day out who do not know how to determine to a nicety what size the type-page should be made to equal in area the blank space of the margins, and yet it is a simple mathematical problem, easily and by no means slowly solved. Not to advocate finicism in this respect, but with the feeling

that our readers will appreciate knowing just how to determine the proper size for the page, we present herewith a simple demonstration:

Say, for example, the paper-page, or leaf, is 8 by 10 inches. Obviously, then, the area of the type-page would be one-half the area of the 8 by 10 inch paper-page, and, of course, it must be of the same proportions for the sake of harmony. Obviously, too, the marginal space will be the other half of the area of the 8 by 10 inch paper-page. Inasmuch as the page will be measured in picas, we will first reduce the paper-page to that unit of measurement, it being 48 picas wide by 60 picas deep.

The area of the paper-page is therefore 2,880 square picas. The type-page, as stated above, should cover one-half the area of the paper-page, and it would therefore have an area of 1,440 square picas. The proportion of the leaf is as eight is to ten, 8-10, or, reduced down, 4-5. The depth of the type-page, being unknown, must be represented by X and the width of the type-page will therefore be

$$\frac{4}{5} \times X$$
 or $\frac{4X}{5}$

Now, to solve the problem:

$$\frac{4X}{5}$$
 (width) \times X (depth) = 1440 square picas.

$$\frac{4X}{5} \times X = \frac{4X^2}{5} = 1440$$
 square picas.

 $4X^2 = 7200$ square picas.

 $X^2 = 1800$ square picas.

X = 42 picas plus = proper depth for page.

The proper width for the page is as easily determined thus:

$$\frac{4X}{5}$$
 (4 × 42 (depth) = 168 ÷ 5) = 33 picas plus, proper width for page.

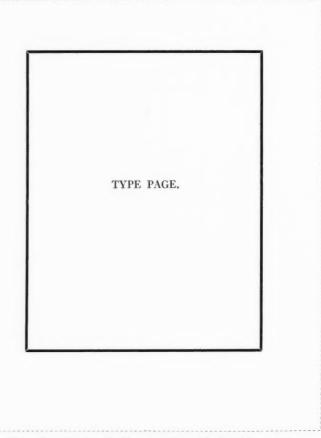
Since both width and depth came out with fractions over, we can add to one and take off from the other. The type-page may be either 34 picas wide by 42 picas deep or 33 picas wide by 43 picas deep, and in either case the type-page will be as near one-half the area of the paperpage, and as near equal to the area of the margins, as it is possible to make it in the units of measurement followed by printers. (Of course, the page could be made 33½ by 42½, but that is not only splitting hairs but impracticable as well.)

It now remains to distribute the margins properly and in proportion. In this it is always desirable to follow the ratio of proportion of two to three. Subtracting the depth of the type-page, 42 picas, from the depth of the paper-page, 60 picas, we have 18 picas to be apportioned between the top and bottom margins. 18 divided by 5 (2 plus 3, both margins) equals 33 picas. To determine the top margin, we multiply that figure by two which gives us 7½, or, approximately, 7 picas. We will, therefore, determine upon that for the top margin. Subtracting 7 from 18 leaves 11 picas for the bottom margin. In like manner, the side margins are determined: Subtracting the width of the typepage, 34 picas, from the width of the paper-page, 48 picas, gives us 14 picas to be apportioned between front and back margins; 14 divided by 5 (two units for back margin and three for the front) gives us 25, the unit; 25 times 2 equals $5\frac{3}{5}$, approximately $5\frac{1}{2}$, which will be satisfactory for the back margin. Subtracting 5½ from 14 leaves 8½ picas for

the front margin. The margins will therefore progress as follows: $5\frac{1}{2}$, 7, $8\frac{1}{2}$ and 11. The progressive increase in marginal space from back to top and from top to front is $1\frac{1}{2}$ picas, whereas the increase from front to bottom is $2\frac{1}{2}$ picas. Large bottom margins are desirable, so the ratio must be considered very good.

The example on this page is one-half size, being measured in nonpareils instead of picas for the purpose of saving space on the page here.

Furthermore, the problem will suffice for pages of any proportions. It can be utilized, also, to determine the size



Page made up after plan outlined in accompanying text for determining type-page size when it is desired to have type-page equal in area the area of the four margins.

of the type-page when it is considered desirable to have the type cover two-thirds of the paper-page, etc. The substitutions which it would be necessary to make in such instances should be apparent to any one who has studied the problem worked out above, and who understands it thoroughly.

Mongrel or Thoroughbred?

It does not require a trained, expert eye to distinguish between the thoroughbred animal, true to type in every detail, and the mongrel, a cross between two or more breeds. A thoroughbred is always provocative of admiration, and his distinctiveness and trueness of type delight the eye trained to harmony and form. The sleek, slim, graceful thoroughbred greyhound, while by no means the most beautiful of God's creations, has a beauty in his consistency, his harmony, particularly pleasing to those who admire his peculiar proportions, as has also the squat, bulky and broad bulldog. But what is

the result when these dogs are crossed? A mongrel. In the crossing of animals every feature is altered and the resultant animal is not as bad looking as if the head remained bulldog and the body greyhound, but the beauty of the thoroughbred is lost.

In like manner, printing may be of the mongrel variety, or it may be thoroughbred. It is made mongrel in one way by the mixture of various type-faces of various shapes, and tones, and characteristics. The mongrel type-design, however,

in a design with good results. It is more difficult, however, to combine three or more — rarely, indeed, have we seen printing in which more than two styles were used that could be classified as pleasing. Safety-first measures and all the fundamental principles of typography dictate the use of a single series. Success is assured with greater certainty. Any one can follow the rule of one type-face, whereas a certain knowledge of the requirements for harmony between faces is essential to the pleasing use of different styles in combination.

UNITED STATES TREASURY DEPARTMENT

CUYAHOGA COUNTY WAR SAVINGS COMMITTEE

UNION NATIONAL BANK BUILDING

J. Robert Crosse Director

CLEVELAND, OHIO

Fig. 1, Mongrel.—The use of three entirely different styles of type in this design of a few lines makes it undignified, inartistic and commonplace. It is a mongrel in so far as type designs go, and poor presswork emphasized its features of inferiority.

UNITED STATES TREASURY DEPARTMENT

CUYAHOGA COUNTY WAR SAVINGS COMMITTEE

UNION NATIONAL BANK BUILDING

J. ROBERT CROUSE

CLEVELAND, OHIO

Fig. 2, Thoroughbred.—The consistent use of one style of type (an especially appropriate one, too), careful spacing and arrangement with a view to pleasing shape of the mass as a whole, and good presswork, stamp this rearrangement as a thoroughbred.

is worse than the mongrel dog, for there is not that slight inclination to one or the other in all features. The differences are not modified. Figuratively speaking, the head remains bulldog absolutely, and the body greyhound. Type-design is thoroughbred in its consistency when one style of type is used throughout. All this brings us back to a realization of the advantages of the use of one series of type in a design, an idea which has been advocated in these columns from time to time for years.

We are privileged this month to show two letter-head designs (both actually used, one being a reprint order of the other), which, though representative of the simplest of typographic design, illustrate most effectually the distinction between the mongrel and the thoroughbred in printing.

Figure 1 is a mongrel in so far as type-designs go. The bulldog is suggested in the heavy, bold, bulky block letter used for setting the main display line, whereas an altogether different type is represented in the beautiful Caslon capitals, unfortunately not beautifully printed, which fact further contributes toward its mongrel appearance. Still another type is represented by the lower-case lines at the left, which can not be distinguished for the purpose of naming because of poor presswork. Of course the extra wide spacing of lines in this design contributes to its poor general effect, but that is in addition to the inconsistency of the type-styles and by no means the main cause.

Now turn to Figure 2, which is representative of the thoroughbred in its consistent use of one style of type. It is representative of a type, not of a variety of types. It is clean cut; it has class; and yet it is a simple, one-color job without decoration of any kind. It is all that a pleasing and dignified letter-head design could possibly be.

It is the purpose of this short article to illustrate the advantages of using a single style of type in ordinary commercial forms, not to attempt to prove that two styles can not be used with success. It is not impossible to combine two type-faces

Even then the effect is not so pleasing—though, perhaps, it can be made more effectual as to display—as when one style of type is consistently used. With one style only, type-harmony is obviously certain and one of the main difficulties of the compositor is removed. He can then give his undivided attention to the matters of arrangement and display, and the result will be greater all-around effectiveness in the product. Printers, as a rule, employ too many type-faces.

GUARANTEED ADVERTISEMENTS HIT BY COURT RULING.

Editorial recommendations of advertisers do not make the publishers of newspapers or magazines liable for damages arising through failure of advertisers in their columns to live up to their representations, the State Supreme Court (Massachusetts) ruled recently in dismissing a suit against the Curtis Publishing Company of Philadelphia, according to the Boston correspondent of *The Editor and Publisher*.

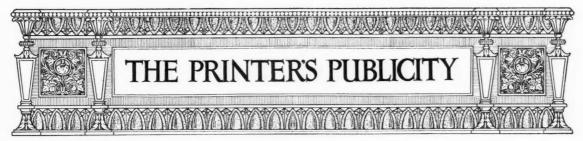
George M. Heathcote of this city sought to recover from the Curtis Company on the ground that his wife, now deceased, had been led through the reading of an editorial in the Saturday Evening Post to make a contract with the North American Construction Company for building a house, and that the work was not satisfactory. The editorial in question, it was contended, guaranteed "the honesty, integrity, trustworthiness and financial standing" of advertisers using the columns of the magazine.

The editorial, the court held, was not strictly a guarantee to answer for the debt or default of another, but was in effect merely a recommendation of the advertisers as reliable and honest. The court found that, while there was evidence that the North American Construction Company failed to perform its contract, there was no evidence that the company was engaged in a fraudulent business, was financially irresponsible, or was in the habit of intentionally deceiving people.



A CHURCH ADVERTISES FOR FUNDS.

Two effective posters from a campaign conducted by the United Presbyterian Church to raise funds to endow Bible chairs in the colleges of the organization The originals were in colors, and are reproduced here through the courtesy of The Poster, Chicago.



BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The Barta Press.

With publicity so important a factor in every phase of modern business, it is fitting that its definite relation to the various executives and officers be analyzed.

The foregoing explains in brief the reason the Barta Press, of Boston, is issuing a series of pamphlets containing talks on publicity. It is called the executive series. The first is on "Dividends, Directors and Publicity." The other eight to follow will discuss the relation of publicity to the president, the treasurer, the general manager, the sales manager, the

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purchasing agent, the advertising manager and the salesman. One will seldom find a more ably written advertising treatise than the concise discussion in the first of the series. It says in part:

"Directors would never pass substantial appropriations for advertising if they did not know from experience how important a part publicity plays in modern business. Advertising appropriations differ considerably from all others; an appropriation for an extension to the plant is definite and easily visualized, whereas a yearly allotment for publicity is an intangible investment to promote sales. For this very reason, directors are justified in finding out through what channels the money is to be spent.

"In the greater number of cases, the catalogue is by far the most important piece of printed publicity, and its cost is a considerable portion of the appropriation. The kind of catalogue which was good enough a few years ago is by no means good enough today. Therefore, when the sales and advertising departments lay before the directors a request for a larger appropriation for a bigger, better catalogue, the cost is less important than the work

the catalogue is to do. Any one can print a jumble of pictures, prices and descriptions, and call it a catalogue, but to ferret out the main sales purpose a catalogue is to accomplish, and then to determine exactly the kind of a book that will best accomplish that purpose, is an entirely different matter.

"The catalogue is too important a link in the sales chain to be merely a revision of previous catalogues; it should be designed as carefully as a new addition to the factory. And that can be done only by an organization which is thoroughly

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conversant with every modern development in catalogue production."

The Barta Press makes a statement in regard to catalogues which is true not only of catalogues but of all sorts of printed material. Just as consumers are demanding a better quality of goods in every line, so it is in printing. It is a natural result that the quality of printing should keep pace with the quality of the goods it is used to advertise. Advertising itself in this country has attained the dignity of a science. It is the advertising that has been built on scientific principles that brings results. Hence the truth of the statement of the Barta Press, that the old-time catalogue or publicity material, described as a jumble of prices, pictures and descriptions, will no longer do but must be supplanted by a product that is the result of scientific study and thought, is apparent.

Only four small pages are devoted to this discussion of publicity in the first of the series of pamphlets but, nevertheless, it is an effective, well-directed argument for the use of publicity or advertising literature of the right quality.

HOUSE ORGANS AND THE MAN SHORTAGE

HE powerful advertising influence of house organs has been especially emphasized during the war. With the man shortage prevailing, business firms find it increasingly difficult to keep up the personal touch with their customers—the chatty, friendly relations which are so vital a factor in business as well as in social life.

The modern house organ fills the need admirably. It goes out as a personal message from the executive of the firm to the customers and makes the customers feel that they are not dealing with an abstract, soulless institution, but with a human organization that values their friendship.

There is no other medium so useful as the house organ for making announcements to the trade. Business topics can be talked over with customers. Products and policies can be described. Methods of manufacture for ensuring the best results for a given price can be gone into. The "reasons why" of value can be told in such way as to carry conviction.

TRADE gossip and stories heard by the way can be passed along. The heads of departments can be personally introduced, so that customers corresponding with them can picture the man they are writing to. In fact, a house organ is one of the best means of securing and maintaining goodwill by advertising that has yet been devised, and there never is a house organ that is well edited but what is everywhere welcomed and read.

One very big advantage of house organ advertising is this—that the size and shape can always be regulated to fit any size appropriation, the cost running from \$50 to \$100 a month upwards.

We give illustrations overleaf of some of the house organs we produce. Write in for some samples. Maybe they would give you some good ideas in regard to your own business.

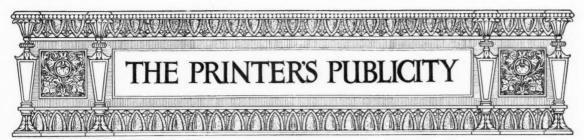
Graphica, the magazine published by the Herald Press, of Montreal and Toronto, devotes a page to the value of house-organs, and pays a tribute to their advertising power in time of war and shortage of men.

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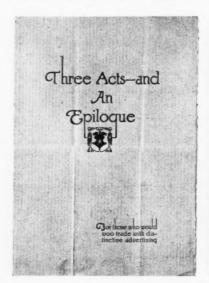
The Psychology of Advertising.

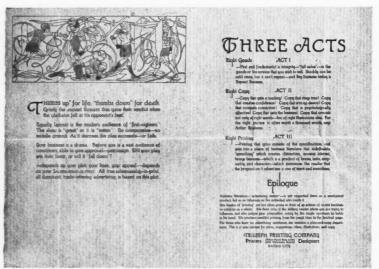
The Advertising Print Shop of Tiffin, Ohio, has sent out a commendable small piece of publicity matter in the form of a folder that is admirable in every way, it seems to me, with the possible exception of the title. It is called "The Psychology of Advertising." Every time that I see the word "psychology" used in connection with advertising it makes me think that the writer is trying to convey the idea that there is some deep mystery about it. Some authors of advertising text-books have succeeded in doing that very thing, but the

proud. By perusing the house-organ, one readily gets the idea that the Scoville Press has not erected merely a modern building with the proper printing equipment, but a printing home.

All of the interest in reading the little magazine is not centered in the illustrations, however. Take, for example, the descriptive article accompanying the illustration of the lithograph press:

"Mistakes will happen. Gracious, man, don't take them so to heart. Adjust your sails and let the wind hurl you





This novel circular, dealing with the "drama of business" and the necessity of winning the approval of consumers through the right sort of advertising and printing, is sent out by the Triumph Printing Company, of Kansas City. It is a clever and effectively written piece of publicity material.

more printers give publicity to the fact that advertising is a tangible, practical selling method, the greater will be the use made of all forms of advertising. But if the reader is frightened by the title of the Advertising Print Shop's bulletin he will find within a concise statement of truth about printed publicity that should tend to induce him to select a product of the right quality. The folder says:

"In this day of strenuous competition the most successful business men fully realize the effectiveness and pulling power of neat and attractive printed matter in carrying to prospective customers arguments they are endeavoring to convey. No matter how well written an appeal may be, it fails of its purpose unless the psychological effect of the first visible impression is good. Hence, if neatly printed it paves the way for a more receptive study of the subject matter.

"We have long realized this truth and have made a study of blending into our work those features which result at first glance in a harmonious whole."

The A. L. Scoville Press.

If you want to take a trip through a printing-plant that is unique, one that is a model for comfort, efficiency and a good many other qualities that are too frequently lacking in the average printing establishments, then you should read the March issue of the Chimes, the house organ of the A. L. Scoville Press, lithographers and printers, of Ogden, Utah. We have had occasion to mention the Chimes before in this department. It is as distinctive and unique as the new plant from which it is issued by the company. The last number, with a series of effective drawings printed in soft tones, and descriptive articles teeming with originality, gives the reader a comprehensive idea of a plant of which the State of Utah should be

ahead, as any desperate mariner might do. Every obstacle is an opportunity. It isn't what happens — it's how you take it that counts. Spunk up. Go to it. Achieve. Take Senefelder. There he was in a mad hurry to write down the washing bill, but he could find no paper. In his haste he simply nabbed a smoothly polished Kelheim stone and inscribed the bill thereon. That would do until later. Well, this is what happened later. Young Senefelder bethought himself to try a little aqua fortis on that stone, which elevated the letters slightly, producing a printing surface. And will you believe it? From this little hap developed the art of lithography, in which we are delightfully engaged here at the Signe of the Chimes."

The *Chimes* is in a class by itself almost when it comes to printers' house-organs. Its very excellence as a printed product makes it a worth-while advertising medium. It is written and edited in a more or less personal way that insures reading. As a house-organ it reflects the personality and individual character that is to be expected in all printed material that comes from the plant.

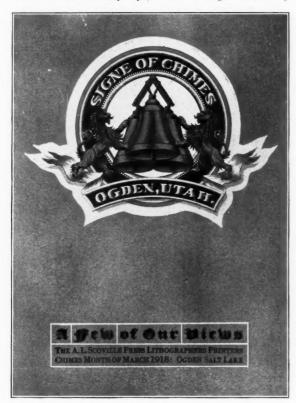
"The Nordhem Poster."

The Ivan B. Nordhem Company, of New York city, joins the ranks of house-organ users this year with a well edited and illustrated magazine called *The Nordhem Poster*. It is devoted entirely to poster advertising. The February issue, in case the reader has had a hazy notion about it, gives an excellent idea of the "what and why" of this form of advertising through the medium of lithographed sheets.

Ask the average person, including many users of advertising, what poster advertising is, and he will tell you that it is outdoor, bill-board advertising. With a view of correcting

this belief that all bill-board advertising is poster advertising and to show that there is a material difference between lithographs and the painted boards, the Nordhem Company devotes a large part of a recent issue to explaining this difference. In its campaign of education leading toward a greater use of poster publicity, the house-organ makes a strong appeal, emphasizing among other things these points:

The lithographed poster, which is pasted on the boards for a minimum run of thirty days, afterward being substituted by



Cover of last issue of the Chimes organ of the A. L. Scoville Press, Ogden, Utah.

a poster of different design, affords the same change in copy that an advertiser could expect in a newspaper or magazine. Painted bulletins are sold for a minimum of six months and do not admit a frequent change of copy.

There are twenty bill-boards covered with lithographed sheets to every one that is painted. Every worth-while section of every city has its poster-boards. By this means not only are all consumers reached but a direct appeal is made by locating the board in the vicinity of the retail shop carrying the advertised product.

Special poster locations can be bought for 50 to 300 per cent less than the painted sign, with the added value of a monthly change in copy and artistic lithography as compared with the varying ability of the various crews who are sent throughout the country to do sign painting. Painted bulletins serve only as reminder advertising.

The Poster Advertising Association of the United States, with a membership of 5,000, controls through rules and regulations the copy used on poster-boards. These lithographed sheets were the first to exclude whisky advertising. It has been said of it that it is the cleanest of advertising mediums.

The house-organ gives an interesting description of the construction of the steel boards and the uniform size of the sheets. Very properly the company does not advocate poster

advertising to the exclusion of other advertising mediums, not even to that medium supposedly in the same class—the painted board. It hints that it will discuss in another issue the value of lithography as an outdoor medium in its relation to newspaper advertising. The Nordhem Poster bids fair to acquaint prospective users with the details of a modern form of advertising of which most advertisers have the least knowledge, and should prove of value in the creation of new business.

The February number has an attractive cover in colors (it is reproduced here in half-tone), and it is illustrative of the character of the organization's business. The issue contains illustrations depicting the pulling power of posters.

Pictures.

A reporter on a daily paper in a middle western city was sent to get a story of the inauguration of traffic policemen on the principal business street.

"And get a good picture of one of the officers on duty," was the parting injunction of his city editor.

The reporter got his story. It was a splendid report of the handling of traffic at congested centers under new munici-



Effective and appropriate cover of house-organ published by The Ivan B. Nordhem Company, a New York city poster advertising organization.

pal regulations, filled with news and human interest. He also took a picture to go with the story as a front page feature. But when his city editor glanced at the photograph, as it came to his desk for an overline and underline and for the designation of size before it went to the photoengraving plant, he gaped in astonishment. There stood a traffic cop in the center of the street posed for the camera, with nothing but empty space for a background. One automobile, a wagon and a dog could be seen in the distance. The reporter explained afterward that he had to wait nearly two hours to get a picture of the officer at an instant when he was not almost obscured by moving vehicles.

We relate this incident — and it is a true one — for it has a moral that is quite obvious. Where illustrations are to be

used in the presentation of news, they must be the result of the same care and thought as the copy itself. Just as pictures have come to be an integral part in the presentation of news, so they have become an absolute necessity in advertising, for advertising is, after all, business news. Printing and advertising firms, in issuing their publicity material, lay much stress in their sales arguments on the thought and care they give to the preparation of copy, and the typographical appearance of their direct advertising literature. Many also call attention to the importance of illustrations and of the facilities they have for providing cuts. Few emphasize the importance to their patrons and prospective patrons of providing the right sort of subject matter for these illustrations; that is, cuts that are not only mechanically perfect, but which have the news and human interest appeal as it pertains to advertising. It is a subject worthy of serious consideration.

Just as there is a difference between ordinary advertising copy and good advertising copy, so there is a difference between ordinary illustrations and good illustrations that carry the necessary appeal. This is admirably shown in the current number of *Etchings*, the house-organ of Gatchel & Manning, photoengravers, of Philadelphia. In the February issue we reproduced in this department samples of line drawings from *Etchings*, designed to show effective treatment of illustrations from the mechanical side.

The printing-trade generally is awake to the fact that illustrations are a necessary adjunct. The March issue of *The Needle*, the house-organ of Young & McCallister, Inc., Los Angeles, says concerning the preparation of advertising literature:

"And use plenty of illustrations. They often tell your story much more convincingly than words. And they are splendid things to arouse that interest that makes a prospect want to know more — that interest which is the first dawning of the desire to possess."

Commenting on Arthur Brisbane's famous remark that "a good picture is worth a million words," *Selling Aid*, of Chicago, for March, says:

" 'The great art of writing advertisements,' says Addison, 'is the finding of the proper method to catch the reader's eye, without which a good thing may pass over unnoticed.' "

"In catching the reader's eye, color and display type influence attention, but there is a monotony in type that savors of sameness. Good pictures, well chosen, command attention and interest."

Louis Flader, in an article in a recent issue of *Northern*, published by the Northern Engraving Company, Canton, Ohio, on how photoengraving has made possible the great growth in publicity work, states:

"Pictures, illustrations and decorations of one kind or another are an absolute necessity in modern advertising. They are used in their various forms principally for the following reasons: First, to attract attention; second, to arouse interest; third, to aid understanding; fourth, to help the reader form a favorable decision."

To back up his assertion the writer in *Northern* gives a survey of advertising in all of its various forms to show how extensively pictures are used. It should prove interesting reading for all advertising men.

There is no denying the fact that printers and advertising agencies realize the importance of the part that effective illustrations play in advertising. But there is an opportunity for printers to perform a service in the interest of direct advertising by emphasizing, in their publicity literature, the importance of the right kind of pictures — not pictures merely, but pictures that carry the necessary advertising appeal. Advertising copy can be written only after a thorough knowledge is obtained of the product to be sold. The illustrations with a suitable appeal can be procured only by that same method.

Some Publicity Hints.

"The ideas of all employees of a business should gravitate to the pages of the house-organ," says *Selling Aid*. They should be systematically collected and published and cashed in. Too many house-organs are published by houses which make no organized effort to attract to their editorial offices the miscellaneous ideas that occur to the various employees.

Buckie Talks, the house-organ issued by the Buckie Printers' Roller Company and the Buckie Printers' Ink Company, advocates the use of blotters by printers as one form of publicity medium. "The results of advertising are nearly always satisfactory," it says, "even when the advertising consists only of blotters. When the blotters are skilfully planned and the copy is especially strong, blotter advertising becomes especially effective. The best way to make blotters worth while, in advertising for the printer, is to make each one a demonstration of advertising possibilities. This can be done by carefully studying the wording, making attractive set-ups, printing in pleasing colors and giving the blotters unique sales and interest value. Some of the most attractive blotters that have ever been issued by printers have had strong illustrations as the feature."

Many of the publicity publications issued by printers are carrying a Roll of Honor and others pictures of those connected with the firm who have entered national service. *Printology*, the house-organ of the Regan Printing House, Chicago, in a recent issue carried a double page layout of pictures of its men in service.

The Northern Engraving Company, Canton, Ohio, was forced to skip an issue of its house-organ, *Northern*, in February. The shutdown of the plant because of the Garfield order was the cause, but the company says it has no kick and is willing to make any sacrifice necessary for the country. The March number of the magazine has an unusually attractive, as well as appropriate, cover-design, depicting the inevitable cold March winds.

The March number of *The Needle*, issued by Young & McCallister, Inc., of Los Angeles, insists that one of the greatest fallacies regarding the preparation of advertising literature is the too prevalent opinion that you have to make it "brief and to the point." "All wrong, all wrong," it says. "To the point always—but brief—that depends. Don't be afraid to go into details about your goods. Get the reader's attention—interest him—he will want all of the facts that are obtainable."

The Grant Imprint, issued by the Grant Printing Company, Maquoketa, Iowa, asserts that direct advertising's greatest weakness is copy. It says: "Let's catch and pluck him now, this waste-basket bogy, this discourager of direct-by-mail advertisers. It's poor copy, cheap printing and second-class pictures that are to blame for most of the waste-basket stuff in direct advertising today. Nine times out of ten, when a piece of mail literature goes into the discard, a careful analysis will show that it wasn't the method of advertising that was wrong, but the manner in which the advertising was executed."

RED INK PLANT.

El Pueblo, a Mexican newspaper, states that the agent of agricultural information and propaganda in Tacambaro, State of Michoacan, has advised the Mexican director-general of agriculture that there has recently been discovered in that section a plant known as "irguan," which produces red ink that is adaptable to various uses. The plant is said to be found in great abundance, and the agent mentioned requested that someone be designated to make a careful study of it for the purpose of ascertaining whether it might be utilized in any of the industries, and also to determine whether it might be transplanted to other climes.

A PRINTER'S ADVERTISING

A few envelope stuffers that proved good publicity for the Hopson Printing Company of Omaha, Nebraska



Rearranged by SAMUEL A. BARTELS Chicago, Ill.

1918
THE INLAND PRINTER
CHICAGO

EFFECTIVE PRINTING

O BE EFFECTIVE your printing must be goodmust convey your message to the public the way you intend it, and carry the confidence you feel in your business -in fact, it must represent you. People seeing only your advertising unconsciously form opinions-favorable or otherwiseby the impression made by the printing. Therefore, if you sell good goods, you will get the greatest returns by using good printing. With us good printing is not a fad, a pastime or an experiment-it's our business.

TELEPHONE DOUGLAS 2276
For Quality and Service

Hopson Printing Company

621 South Fifteenth Street OMAHA, NEBRASKA

Help Win the War

Save Wheat Meat, Fats and Sugar

for our men at the front and for our Allies. Food will help win the war. Eat wisely and keep the wolf from the door of the world

Loan Your Savings to Uncle Sam

Buy War Savings Stamps, the safest investment on earth

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HOPSON PRINTING COMPANY
QUALITY AND SERVICE OMAHA, NEBRASKA

WE THANK YOU

We thank you for this order and hope you will be so well pleased with our work that you will want more of it

Phone Douglas 2276 and we'll send for copy

HOPSON PRINTING COMPANY

621 SOUTH FIFTEENTH STREET, OMAHA, NEBRASKA

Save Your Stationery!

Use Scratch Pads

to make memos or to figure on; they are very cheap, while the average office stationery costs 20c per pound or more, besides the printing

5 lbs. for 50c.

Send for a package of Scratch Pads and begin to save your stationery

Hopson Printing Company

621 South Fifteenth Street

Phone Douglas 2276

OMAHA, NEB.

yell fr a polisman

"Whinever annybody offers to give ye somethin' f'r nawthin', or somethin' f'r less than it's worth, or more f'r somethin' than it's worth, don't take any chances! Yell f'r a polisman!"

> This is Mr. Dooley's advice to the wise man, and we agree with him. Buy your printing from

> > HOPSON
> > PRINTING COMPANY

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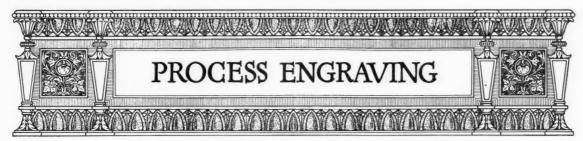
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HOPSON PRINTING COMPANY
621 South Fifteenth Street, Omaha, Neb.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Half-Tones on Antique Paper.

The chief merit claimed for offset printing is that it will print half-tones on antique or uncoated paper. The March number of *Etchings*, the beautiful little house-organ issued by Gatchel & Manning, Philadelphia, proves that relief-plate half-tones, when properly made and intelligently handled in the printing, give more brilliant results on antique stock than offset, for the reason that the ink has a greater percentage of pigment in it and consequently the blacks are stronger while the dots in the highest lights are crisper. Typographic printers could satisfy a greater number of customers if they would study up the use of half-tones on uncoated stock.

Photogravure Presses.

"Printer," New York, inquired of the writer as to where he could get sheet-feed presses for rotary photogravure printing. Consequently a search was made and an advertisement inserted in The Inland Printer without bringing out a single press not in use. It was found that our pressmakers are so busy with government work that they will not undertake the building of rotary photogravure presses until after the war. In one case the last five such presses built were for shipment to France. One press was located with Penrose & Co., London, but even that was unfinished as work was stopped on it when the war began. Rotary photogravure is the one branch of processwork that has been checked since 1914, and it is the one in which there will be the greatest jump forward as soon as peace comes again.

Engraving, How Is It Done?

H. R. Cook, West Orange, New Jersey, writes: "I desire to place in front of me a piece of printed matter and reproduce it on a plate, either copper, steel or zinc, so that I can reprint from that plate as many copies of the article as desired, using only a hand-press. Have you any books in your instruction department that would advise me? Having considerable ability in the matter of free-hand drawing and copying, I feel with proper instruction I could do this work."

Answer.— This question has been answered at intervals of several years in this department, but it is ever new and will continue to be asked as long as this world lasts. It was while experimenting on this problem that the Rev. Hannibal Goodwin discovered the celluloid film without which the motion-picture would be impossible. Our book catalogue will give you the titles of all the books published on the subject, but it is only fair to add the prediction that even Edison, wizard as he is at mechanical problems and with all the tremendous facilities at his disposal, could not make a satisfactory engraving unless he gave much precious time to the study of the subject and wasted much valuable material in experiments. The best advice that can be given one who has ability in free-hand drawing is to stick to drawing and let the long-trained and

skilled engravers do the engraving. Engraving in these days is the work of specialists handling most delicate machinery and involving optical and chemical knowledge that takes years to acquire.

Offset-Press Plates, How Made.

"Engraving Company," San Antonio, Texas, writes: "Are there any practical up-to-date printed directions and formulæ for producing plates for the offset press? One is to be installed in this city for which we are expected to furnish plates, and we wish to be fully posted regarding all details and we will appreciate any information you may be pleased to give us."

Answer.— This department is not aware of any book that will give you the information you require. The offset-press makers usually supply information as to how plates can be made for the press, or put buyers in touch with those who will give the information. Gustav R. Mayer, 336 Leroy street, Buffalo, is one of the best posted men on this subject and may help you out if applied to. Offset printing is hedged about with all the old-time secrecy that surrounded lithography, and this is one of the reasons why its development is retarded.

Collotype Printing - Cost of Outfit.

From Hawaii comes a beautiful example of collotype printing with a request as to the method and the cost of an outfit for doing it.

Answer.— The printing is done from a film of gelatin covering either a plate glass or metal support. If the film is on glass, it is imbedded in plaster of Paris on the bed of a lithographic press when being printed from. The method of printing is a lithographic one; that is, the film must be gone over with a dampening roller before it is rolled with fine lithographic ink. The result in capable hands is very beautiful. The process is a delicate one to handle and can only be worked well in climates in which the humidity is as near constant as possible. It is said that salty sea air is not favorable to it although it is successfully worked in both Boston and New York.

"Photography" Before the American Institute.

"The American Institute," as the American Institute of Graphic Arts is generally termed, heard something of the new developments in photography at its last meeting. Clarence White presided. Colonel Faunthorpe, who is in charge of war photography for the British Government in France, stated that photography was so unsuccessful in this war because most of the actions were at night or before daylight. And "they will not stop the war to allow one to photograph." Our old friend Frederick E. Ives, in speaking of the progress of color photography, said: "We are just as far away from color photography as we were a half century ago. People have been expecting that some mysterious chemical would be

found that would produce all the colors of nature; in other words, they were expecting a miracle." Thomas Bedding, former editor of the *British Journal of Photography*, told of the progress of motion-picture photography, which he said had grown to be the fifth largest industry of our time. At the April meeting the subject will be "Catalogues and Booklets," Hal Marchbanks being the chairman.

Anastigmat Lenses Require Perfect Cameras.

When visiting the engraving-plant of a well-known paper recently, the writer was told that the lens they had would not photograph a large drawing square. The lens was a modern anastigmat. So the camera was examined, when it was found that the plan-board or copy-board was much nearer the ground-glass on one side than on the other, and of course caused the trouble. This suggests that all photoengravers should frequently test their cameras by putting up on the copy-board an absolutely square sheet of paper, and then measuring accurately the image of the paper on the ground-glass to determine if each of its sides are of equal length. The better the anastigmat lens the more necessary is it that parallelism be maintained between the ground-glass, the front board and the copy-board of the camera.

Developer for Processwork.

Otto Penninger recommends in the British Journal of Photography, a line and half-tone developer which dispenses entirely with the use of alcohol. It will be found to work slowly but without fog, even when prolonging the development to gain intensity. It is as follows:

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	A.	Stock solution:	Gelatin 2 ounces.		
			Acetic acid (glacial) 20 ounces.		
			Water30 ounces.		
	B.	Developer:	Iron sulphate 4 ounces.		
			Stock solution "A" 3 ounces.		
			Water		

It will be noticed that the amount of acetic acid is less than half that used with alcohol in the developer, because the gelatin also acts as a restrainer. The resulting negative is every bit as good with this new developer as with the older one, especially if used slightly warm. Before pouring on the negative it should be free from bubbles. Ordinary gelatin may be used or what may be called "best glue" and not photographic gelatin. The above "A" stock solution is also a good varnish for a wet plate, giving a perfect protection and a surface which takes the pencil in retouching better than any other medium.

Half-Tones Not on the Level.

"Post-card Publisher," Cincinnati, wants The Inland Printer to decide a dispute between himself and an engraver as to the blame for engravings in which the ocean runs down hill and some of the soldiers do not stand sufficiently erect to meet military requirements. He submits a sheet from the press, "22 up," in which most of the figures and even the sea itself seem to have lost their equilibrium.

Answer.—It is impossible to place the responsibility for these "topsy-turvy" pictures without hearing also from the engraver. It is a hopeful sign, however, when a post-card publisher considers something else besides how cheaply and how quickly he can get engravings. Usually their copy is made with a camera that makes a photo post-card size, and as they are most frequently snap-shots, there is slight chance of a building or anything else being perpendicular or the sea level. Also, the publisher will not permit any expense in the art department of enlarging where necessary, and squaring up the photos properly; so if the post-card publisher gets his pictures on the "skew-gee" he alone is to blame. When publishers consider how well engravings can be made and not how cheaply, then such discreditable work as referred to here will never occur.

VERNON ROYLE, INVENTOR, AND HIS BOOK.

S. H. HORGAN.



O man has done as much as Vernon Royle, of Paterson, New Jersey, to bring accuracy, reliability and efficiency to the art of photoengraving. This will be recognized immediately after he has passed over to the next world, leaving his inventions as his monument, but why not compliment him and thank him now? A beautiful book of three

hundred pages, with over two hundred illustrations, just received, is a reminder of the patient years of toil and experiment this modest Vernon Royle has given to the photoengraver's requirements. The title of the book is: "Efficient Machinery for Photoengravers," and an indication of the



Vernon Royle.

The white line around this portrait was engraved on the ellipsograph.

modesty of the author is shown in the last illustration, a group of medals awarded at various expositions, the very last one enumerated being: "Gold Medal to Vernon Royle for inventions and mechanical achievements, Pacific International Exposition, San Francisco, 1915."

It was just 37 years ago that the writer, looking for a routing-machine, first met Vernon Royle. Mr. Royle was then using a router of his own invention for the engraving of large wood type which was used in those days for poster work and display advertising. The impression he gave me then was that of a quiet gentleman, shy as a schoolgirl, but a wizard in the way he could so rapidly guide his router-cutter along the delicate edges of the wooden letters.

John Moss was the only one that I knew of possessing a router at that time. The cutter was in a stationary spindle and the work to be routed was moved around, with both hands, under it. Mr. Royle says: "It was early in the sixties that they began to give particular attention to routing-machines, of which we were then and for many years afterward the sole builders. This machine had been developed in the

Royle shop from crude beginnings to a state of fair efficiency. It stood upon a wooden frame, and the table was of wood. The machine was used principally in the routing of wood type and wood engravings.

"Anticipating a more extended use of the router, we set about redesigning it in important respects, so that by the time the new art of photoengraving had become commercially important, we were offering routers but little different from our present standard routing-machines of the countershaft-drive type. During the past thirty or forty years there has been no occasion to modify its fundamental design."

After the cabinet saw, some of the machines originated by Mr. Royle are the beveler and lining beveler which so accurately engraves the line border and bevels half-tone plates. Among the other machines either invented or improved in the Royle works are the jig saw and drill, planing-machine, shootboard, registering squaring-machine, registering mountingtable, tool and cutter grinder, etching-tub rocker, micro-edger, ellipsograph, ruling-machine and the Ideal saw. Many of these machines have micrometer gages attached so that blocks can be turned out on the point system, which means so much in make-up to printers.

Here is a record of achievement which began in 1860 when the late John Royle started with a little machine-shop in a rented room, which has grown into most up-to-date five-story factory buildings covering the whole end of a block in Paterson, and the name of Royle is known in every part of the globe where photoengraving is done, and that means wherever civilization has reached.

GETTING NEW BUSINESS.

BY JACK EDWARDS.



CLOTHING store proprietor in the Middle West has a plan that printers might be able to induce other merchants to adopt with profit to the shopkeeper and the typographer. Fifteen days after selling a certain customer a pair of trousers, or a suit of clothes, or an overcoat, the merchant in question sends him a post-card bearing, substantially, the

following: "Two weeks ago we had the pleasure of selling you a bill of goods. We want that purchase to give you satisfaction. If now, after fifteen days have passed, you find that our goods are less than we represented them to be, or they do not fit just right, or you desire some alterations to be made, bring them back and see how cheerfully and quickly we back up our reputation. Our interest in our goods does not cease when you take them away from our place of business. We want them to give you confidence in our claims, and the feeling that your future needs may best be satisfied in the clothing line by patronizing ———."

These post-cards, of course, are printed by a local concern; and as the merchant placing the order for them does an enormous amount of business annually, the item of printing these cards is one that means a great deal to the typographer doing the work.

It should not be difficult for other printers to induce merchants in their respective localities to try out the plan. It goes without saying that the average purchaser of clothing would be glad to receive such a card after having made a purchase. It would give him a feeling of importance in his community, and an especial feeling of good-will toward the concern that was discerning enough to appreciate that importance. It is the old story of the human element in commerce. If the card does bring about the return of a garment for alteration, the clothing merchant may cause the extra work to be done, in the knowledge that he has acquired a lasting asset in the form of a satisfied customer.

This same merchant, from time to time, sends out a formletter and an unsigned bank check that are good business propositions. Of course these two items of printing are valued highly by the typographer doing the work, as a large number of each are turned out at given periods. These two pieces of typography, also, might be suggested to other merchants for adoption.

The form-letter is done in typewritten style and carries the signature of the clothing merchant. The unsigned check which accompanies the letter is an ordinary order on a local bank, with the exception that the date and the amount to be paid the bearer are printed. The customer's name is filled in on a typewriter.

The form-letter reads something like this: "I am going to 'do unto others as you would have them do unto you.'

"While I am not a philanthropist, or a good Samaritan, I do believe that you, as my customer, are honest in your desire to save money. Knowing that you have put confidence in me by buying clothes in this store, I am going to back your judgment with *cold cash*. If you are dissatisfied with clothing bought in this store, bring the garments back, and the enclosed check. I will sign the check and you will get your money back. How can I afford to do this?"

And the letter goes on to explain why the customer has been able to receive such good value for his money, and why he should continue to patronize the merchant that backs up his guarantee with a check.

While the foregoing suggestions as to additional printing that might be secured by printers in their respective localities are peculiarly applicable to the clothing merchant, it is hardly necessary to say that other lines of trade might be induced to take up similar ideas with equal success. The same specific post-card, form-letter, and blank check need not be employed, but the fundamental idea in each case might be used profitably. The main thing is that the master printer of today should exercise initiative in his work; he should not be content with being merely an order-taker and typographer, but should be a creative salesman as well. The time spent in looking over his field and in preparing ideas in printing that should be productive of good results for the ones adopting and ordering them printed should very materially help to keep the wheels going around when unsolicited orders fail to appear in sufficient numbers to keep things busy.

Oftentimes a casual perusal of circulars and other items of printing which come to his attention will suggest printed work that might be secured from certain quarters. Nearly every mail delivery may be made to produce profitable ideas along the line of additional printing to the alert printer. And the best part about the entire thing is that the customer who adopts the suggested piece of printed matter usually finds that his business is benefited more by the printer who has taken the time to develop an idea for the merchant than by the printer who waits for the customer to come around with an order.

TOO BIG TO MISS.

The average foreigner can rarely comprehend the geographical area of the United States, as was quite fully illustrated by the Englishman and his valet who had been traveling due west from Boston for five days. At the end of the fifth day master and servant were seated in the smoking-car, and it was observed that the man was gazing steadily and thoughtfully out of the window. Finally his companion became curious.

"William," said he, "of what are you thinking?"

"I was just thinking, sir, about the discovery of Hamerica," replied the valet. "Columbus didn't do such a wonderful thing, after all, when he found this country, did he, now, sir? Hafter all's said an' done, 'ow could 'e 'elp it?"— Everybody's Magazine.

PANELING AND IRONING FOR PRINTED MATTER.

BY ROBERT F. SALADÉ.



N numerous occasions the appearance of artistic printed matter may be enhanced through paneling the paper. There are also instances when "ironing" of the paper can be done to advantage. There are various uses for both paneling and ironing, and in this article the writer will attempt to explain how the work may be done. Any practical

printer, no matter how large or how small his plant may be, can do paneling and ironing successfully with little difficulty. The work can be done on all styles of platen presses which are in good condition. When essential, paneling and ironing may also be done on cylinder presses, although practically all of this class of work is done on platen machines. Extra heavy plates for ironing are usually handled on the regular embossing-presses, or on the stronger platen type such as the Colt's Armory and the Hartford. The plates for the ironing can be run either hot or cold, according to the equipment possessed by the printer. Hot plates produce the best results in heavy ironing. Cold plates, however, give creditable effects.

Paneling with Ordinary Brass Rules.

This section concerns the general variety of sunken paneling where flat ironing of the paneled portion of the stock is not essential. For example, the printer may desire to panel wedding invitations, announcements, business-cards, tickets, blotters, advertising folders, calenders, wall-cards, covers for programs, covers for booklets, etc. Paneling for this class of work can be done in a great variety of shapes, or forms, with ordinary brass rule.

In the case of paper having an antique finish, such as is often used for wedding invitations, announcements, business-cards, etc., the sunken panels made by the brass rule forms will not affect the rough surface of the stock. There is no reason why the space within the panel should be "ironed" smooth in jobs of this class, unless half-tone or line illustrations are incorporated with the type-matter. Printing a type-form in a sunken panel for a wedding invitation, announcement, etc., can be done as well on antique-surfaced paper as on smooth-surfaced paper. Plate printing from engraved steel or copper plates can also be done easily on rough-finished paper.

So far as the appearance of the completed work is concerned — that is, in the cases of wedding invitations, announcements, etc.— flat ironing of the paneled place would not be advantageous. The antique finish of the paper presents a more handsome "front" than if it were ironed smooth in the panel. But, when half-tones or other plates are to be printed in the panel, it will be necessary to iron the antique surface smooth. The ironing will be explained later on.

The form which is to be used for the paneling can be made up with pieces of labor-saving brass rules from any of the following: two-point hair-line rule, two-point full-face rule, three-point rule with one-point face, or three, four and six point full-face rule (the three-point "I" rule is more generally used)

Suppose that it is desired to sink a panel in stock which is to be used for the printing of an announcement. The exact size of the panel is determined by marking with pencil and ruler on a sheet of the stock which is to be paneled. When marking the size, the point system should be followed if possible, so that standard pieces of brass rule may be utilized. The size decided upon, the square or oblong is made up in the same manner as when making a rule border for printing. The space inside the rules is blanked out with metal furniture

or with quads of large sizes. Some metal should also be placed around the outer sides of the rule so as to build a firm, accurate form.

The form is locked in a chase in the same way as any typeform is locked up. The next step is to build a counter-die on the platen of the press. First, a sheet of heavy chip-board, or pulp-board, is glued to the surface of the platen. Fish-glue is best for the purpose. Second, a piece of heavy fuller-board (pressboard), which may be smaller in size than the foundation board, is glued over the first board. It should be rubbed with the palm of the hand until it has adhered firmly.

The inking rollers are to be removed from the press. The rule-form is now inked lightly, and an impression is taken on the fuller-board. The part of the fuller-board which is on the inside of the rule impression is cut out with a sharp knife and removed. The cutting should be done clean and sharp. The lines of the printed form should be closely followed. Do not cut on an angle or bevel. Cut true and vertically. It will do no harm to cut away the foundation board inside the ruled space. It is just as well, however, to leave the foundation board intact.

After the cutting of the counter-die has been completed, the feeding guides are glued in the required positions. Twelve-point three-em quads make excellent gages. The side of the quad which is to be glued to the fuller-board should be rubbed on emery-paper so as to roughen it. The roughing will cause the quad to stick more firmly. When the quads have been placed, fenders are attached, and an impression of the rule-form is taken on a sheet of the regular stock. If the counter-die has been made correctly, it will be found that the brass rules have sunk a neat panel, as deep as the thickness of the fuller-board, into the sheet of stock.

Of course, the impression must be sufficiently strong to accomplish the right results. To raise the impression high enough, it may be essential to move the impression screws. Some pressmen place a sheet of fuller-board in back of the rule-form for the purpose of obtaining a stronger impression. When the press is not equipped with a platen-plate, and when it is not possible to move the impression screws easily, it is a good plan to glue two or more foundation boards to the platen — that is, in case the platen is rather low.

In some instances the pressman may desire to sink an extra deep panel into the stock. This can be done by cutting out two or more layers of the fuller-board. The harder the counter-die, the better the results on long runs of stock. If preferred, the pressman can do the cutting-out work in the fuller-board before gluing it to the foundation. In such a case, an inked impression of the rules must first be taken on the foundation. Then, an inked impression of the rules is taken on a piece of the fuller-board while it is held over the platen. When the fuller-board is cut out in this manner, the pressman must be particularly careful in gluing the board accurately to the foundation.

Paneling of this kind may be made to produce various beautiful effects in printing. For instance, when a fine print is to be tipped on an insert for a book or magazine, the print looks more interesting when it is set in a sunken panel in the insert. For a tip-on, the panel should be a little larger than the print. When portraits and other pictures are to be printed on smooth-surfaced stock for desk calendars, wall-cards, titlepages, program covers, etc., the beauty of the work can in many instances be enhanced by sinking a panel in the stock before printing the illustration. No ironing is necessary when the stock has a smooth surface.

The same process is followed when making the counter-die for a circle, oval, keystone, triangle, cross, diamond, star, etc., as when making the counter-die for a square or oblong form. All of these odd-shaped forms can be sunk in the paper by simply making up the forms of brass rule. Stock brass ovals

and circles, in a full range of sizes, may be bought from the typefounders. The handy printer can construct his own forms such as a diamond, triangle, cross, etc. Mitered rules should be used for odd-shaped forms, but for square or oblong panels it is not essential that the rule be mitered; a close joining at the corners is all that is required.

Raised Panels and Borders.

Raised borders, panels, and other forms can be produced with ordinary brass rules on a platen press, just as easily as the sunken panels, etc. The only difference in the process of make-ready is that the counter-die is built up instead of being cut out of the fuller-board. Many attractive raised effects, which might be termed "white embossing," can be planned for business-cards, program covers, booklet covers, inserts for tip-ons, advertising novelties, calendars, placards, blotters, etc. The best results are to be had with cardboard and heavy paper such as is used frequently for catalogue covers. The effect on stock like wedding bristol is very pleasing to the eye.

For illustration, let it be assumed that for a business-card, ticket, or similar article, the embossed design shown as Fig. 1 is wanted.

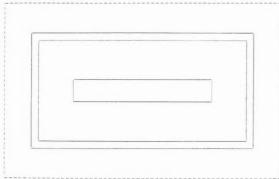


Fig. 1.

A form is constructed of brass rule — two-point full-face, three-point with one-point face, or six-point full-face — so set up that there is open space between the rules forming the border, and on the inside of the oblong. The form is locked up as usual.

First, the foundation chip or pulp board is glued to the platen-plate. If the press is not equipped with a platen-plate, the foundation is glued to the bare platen. Second, an inked impression of the rule-form is taken on the foundation board. Third, an inked impression of the rule-form is printed on a piece of heavy fuller-board. Fourth, the border and the oblong portions of the fuller-board—the parts between the border rules and inside the oblong—are carefully cut out with a sharp knife. Fifth, the cut-out pieces are glued in exact positions to the foundation board, following the lines of the inked impression of the form. Sixth, a sheet of French folio is pasted over all to make a smoother surface for the feeding of the stock.

The guides are now set and an impression is taken on a sheet of the regular stock. If the counter-die has been rightly constructed, the embossing of the border and the oblong will be done as perfectly as though a solid brass female die had been used. A counter-die of this character will hold up for a large number of impressions.

Printing within the panels or other raised portions should be done before embossing. The idea of the oblong suggested in the diagram herewith is that the main display line of the typography be printed within the raised oblong, but, as stated, the printing should be done before the embossing. Raised effects in many different shapes can be obtained with this process. The skilful printer can plan and build rule-forms which can be substituted for expensive solid brass dies on numerous occasions. The printer should always sketch a design, and have all measurements of rules determined before building the form. It is not advisable to plan fancy forms which would involve the bending of rules. It is well to plan designs which can readily be made from the ordinary labor-saving rule fonts in the office.

On presses of the Colt type it is an easy matter to regulate the impression to care for the raised or sunken paneling, ironing, etc., by means of the slide nuts and slides which hold the throw-off bar. It is advisable to have the press equipped with a steel platen-plate, about one-eighth of an inch in thickness.

On presses not equipped with steel platen-plates, extra impression can be secured by gluing several layers of chip or pulp board on the platen before applying the fuller-board part of the counter-die. On presses of the Gordon style, the impression may be raised by means of the impression screws, or several layers of the foundation board will do as well.

Ironing for Book-Plates, Etc.

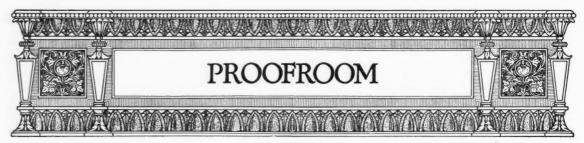
To print a fine half-tone illustration successfully on cardboard or paper having an antique finish, ironing of the place in the stock where the illustration is to appear is advisable. There are many occasions for the ironing, such as when printing half-tone plates on linen paper for stationery; book-plates on parchment and antique paper; plates on wedding bristol, etc.

For the ironing, a solid steel or brass plate having a polished surface is used. The plate must be of a size which will suit the purpose. As a general rule, the plate is a little larger in size than the illustration to be printed. The plate is locked up in a chase in the same way as any type-form.

The make-ready is very simple: First, one or more layers of chip or pulp board are glued to the platen of the press. Over the foundation a sheet of heavy fuller-board is glued. A few impressions are taken so that the shape of the steel or brass plate can be seen on the fuller-board. Then, with a sharp knife, all parts of the fuller-board are cut away with the exception of the part covered by the ironing plate. The cutting should be done on a bevel, tapering off from the edges of the ironed portion. Heavy impression is applied during the operation of ironing the stock. The stronger the impression, the smoother the ironing.

The ironing should be done on the heavier types of machines, and better results can be obtained when the press is equipped with a steel platen-plate. This is not essential, nevertheless, and good effects can be had with cold ironing. Hot ironing is done by heating the steel or brass plate with steam or electricity. A special apparatus is necessary to produce hot ironing on a platen press. There are several electrical heaters on the market which can be worked on all styles of platen presses. The heater consists of a patented base which is locked up in the chase. The plates are attached to the base by means of screws. When the base is used for ironing or embossing, the plates are not type-high.

Beautiful intaglio, white border effects may be obtained on heavy card and paper merely by pressing the brass rule borders deeply into the stock without any inking. When a foundation board and a sheet of heavy fuller-board are glued to the platen, better results are to be had. The stronger the impression, the more effective the intaglio work. Plain brass rules, of various faces, from two-point to twelve-point, can be made to produce many attractive borders. When two frames of rules, one a little smaller in size than the other, are run together, the effect is pleasing. Ornaments, brass monograms, initial letters, etc., look well on certain jobs when pressed into heavy, antique stock with no inking.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

To Think or Not to Think?

C. F. C., New York, corrects us as follows: "On page 631 of The Inland Printer of February, 1918, you say in your answer to W. A. B., 'My opinion is, . . . which I do not think any one can ever change.' The fact that you make the statement proves that you do think, and therefore you should have said, 'My opinion is, . . which I think no one can ever change.' The above is not written in a spirit merely of carping criticism, but in the hope that you will find in it a sincere spirit of helpfulness."

Answer.—Thank you sincerely, but I am afraid your helpful spirit has tried to cultivate hopelessly barren ground. I do not think I can get any help from it. I also think I can get no help from it. That is, in this particular instance. Positively and emphatically I am firm in the conviction that both forms of this expression are equally good. They are simply two ways of saying one thing. My choice, if I have any choice, favors the form objected to.

A Misunderstanding of Hyphens.

In a letter criticizing a style-book this is said: "In the section on punctuation is the rule: 'Omit the hyphen from today, tomorrow, tonight.' If you were rewriting this rule wouldn't you write, 'Do not omit the double hyphen from to-day, to-morrow, to-night'? These words naturally and correctly take the double hyphen, as I and thousands of others have learned from your work in the Funk & Wagnalls dictionaries. Nowhere in this style-book has a double hyphen been used or mentioned."

Answer. - This has been quoted without a name, for what is thought to be a good reason. The writer of it has mistaken a temporary personal device as a settled general usage, and he has jumped to an erroneous conclusion about its origin and its usefulness. He is right in thinking I would make the rule "Use the hyphen in to-day, to-morrow, and to-night," because that is my preference for these words. But more and more people are omitting these hyphens, and it may become universal to write today, tomorrow, and tonight, just as it did long ago to write railroad, steamboat, and many other solid words that have not always been so. He is strangely wrong in imagining that I would say "double hyphen." There is no conventional use of the double hyphen in English, and I do not believe there is a need of it. It was an inexcusable blunder, that pleased Funk & Wagnalls' vanity, that prevented my urging them not to use the German hyphen (for such it is). It would not have been used by me voluntarily. They printed a prospectus with it, which a former college president approved in detail in a letter to them, thereby securing the position of managing editor of their dictionary. In this letter was the blunder, which was that of saying that Webster's International Dictionary did not distinguish the compounding hyphen, when in fact that work made a clear distinction by using a longer and heavier hyphen for compound words. This was before I worked for them. So it was not my personal work that our correspondent got his wrong idea from, but work that used a distinguishing character, not used at all elsewhere, chosen by the publishers. "Double hyphen" is a good term to forget, unless for some such special work.

Accepted for All It Is Worth.

W. A. B., New York, writes: "Your case against the customer of 'G. S.,' on page 632 of the February number, is not quite complete. You should have said thus much in extenuation: that it is the rule of German script to place a mark, which should be curved but is often a mere dash, above the letter u to distinguish it from n. The name Heupel is German, and it is possible that the customer who wrote the copy was accustomed to following the German practice. The expedient of overscoring the letter n, while familiar in printingoffices and among writers for the press generally, is not, I think, universally understood among the laity. It is more reasonable, it seems to me, to expect a proofreader to be familiar with the German practice, and to be on his guard against its misleading him, than to expect every printer's customer to know the printing-house practice. I am not sure that I would reverse your verdict; but there is at least room for a reasonable doubt in favor of the customer.'

Answer.— This is all right from the customer's side. It would be more satisfactory for the proofreader to be able to know that the name was Heupel and to be able to make it right. But German script was not thought of in deciding. The best plan, it seems to me, would be for the customer to forget that he was a German and learn American ways.

Van and Von in Names.

C. M., Victoria, British Columbia, asks: "What does van mean in a name, and why is it capitalized? Also, what does von mean in a name, and is lower-case v in a sentence like 'They say von Buelow was there' correct?"

Answer .- Van is Dutch and Flemish, and von is German, and they both mean the same as de means in French, at least as used in names, which is practically what would be expressed in English by "of." The "Almanach de Gotha," printed in French, translates such particles always in German names, as de Tirpitz, de Hertlich, etc., but not always in Dutch names, as it contains some names like van Loon. It never uses a capital for any such particle. But of course the questions refer to English usage. Why is Van capitalized? it is, as used in English writing and speech, the beginning of a proper name. The fact is, however, that it is not always capitalized in English print. The New International Encyclopedia tells us that the painter whom most of us call Vandyke was the son of Franz van Dyck, and the Encyclopædia Britannica always has the painter's name Van Dyck. Our own diplomat and educator whose name is usually printed Van Dyke calls himself (so I am told) van Dyke, while his brother Paul uses a capital, Van Dyke. The New International

prints Van 't Hoff, the Britannica prints van 't Hoff, and such difference is found in many names. All such particles show the same variation. Who shall say that one is right and the other wrong? Not I. But I will say that for my choice the quoted sentence should have Von Buelow.

FROM COPYHOLDER TO PROOFREADER.

NO. 8.— BY H. B. COOPER.



HE Good Book says: "Let him that thinketh he standeth take heed lest he fall." Novices at proofreading can, with the automatic assistance of a pencil and their left-hand fingers, learn to do practically error-proof work in the matter of spellings, as described in my articles Nos. 4 and 5 of this series. Look back, if you will, and read about the

three checks for every word you know and the ring around every word you do not know. It may be that during the past three or four months you have been practicing this method of a mental check for the meaning, a pencil check for the lettering, and a finger-tip, Braille check for the syllables of each word as you pass it by. Several months' practice has doubtless made you rather clever at this sort of thing, and rather well pleased with yourself. You can read through a line confidently, saying, "Sure, sure," as you hurry along, and not needing to look back or to worry about misspellings.

I remember when I was at this stage of the game a proofreader friend of mine brought me the following lines, to see if I could discover the error in them — fortunately I did not have them in my regular proofreading:

One day I went home to the village. It was spring, and my soul seemed set free in the clean air of the forests and fields. But I I did not feel like that very long; for from the moment I came home . . .

I read the passage through once, twice, three times. The words were elemental in their simplicity — there was not one to faze me. "What's wrong?" I asked

to faze me. "What's wrong?" I asked.
"Something so wrong," my friend replied, "that there
would have to be a plate correction made if the error got by.
Can't you see it?"

Aghast, I could not see it.
"It's as plain as plain can be."
That did not help me any.

"Try this one," she said, showing me another proof:

When he lived in Iowa Mr. H—— made it a point to attend all the farmers' meetings at Ames, and he goes to hear all the the lecturers that the agricultural colleges and the railroads send out. He is strong

I was mortified that I still could not see what the trouble was. And actually, my friend had to point out to me the "I" at the end of one line, followed by an "I" at the beginning of the next; also the doublet "the's" similarly placed in the second paragraph.

Well do I remember that I said, when I recovered from my surprise at having "fallen down" twice over at the ends of lines: "Thank you for showing me. And now I must do something to myself so that this will not happen again."

"What do you mean — do something to yourself?"

"I don't know what I shall do, but certainly something, to help me establish connections between each line and the next. Do you think I'd dare go on like this, falling down at ends of lines, without doing something about it?"

I realized that I had considered each line too much as an entity, complete in itself, and had taken for granted its connection with the line following, instead of checking it up.

Such a simple, little, automatic thing was necessary to be done at the ends of lines as a reminder to watch out for "O.K. connection," and I have been so thankful in all the years since that I trained myself to do it. Shall I tell you the secret? I just press with my pencil as I reach the end of a line, and mentally refuse to start the next line without a connection check. It takes but a moment, it is but a reminder; but how many, many mishaps it has automatically saved me since that day when, discovering that I was falling down badly at the ends of lines, I said: "I must do something to myself, so that this will not happen again."

I have learned to associate a great many things with the ends of lines. A good place to fall down? Rather, a good place not to. Nowadays I would not care to read proof at all if you were to deny me the assistance that I get from the ends of lines.

Did you ever think it? Ends of lines particularly need careful attention. No rough, jagged or frayed edges should be allowed!

Words wrongly divided at ends of lines mar the appearance of the page. For two months past my suggestions regarding correct divisional practice have doubtless made you more or less expert in watching ends of lines for wrong divisions. Keep a sharp lookout, especially when handling first galley proofs, because every error of this sort marked means at least the respacing, if not the resetting, of two lines in order to bring a letter or two over. It is unfortunate to have to mark wrong divisions of words later rather than in the galley proofs, and in some offices it is not allowed on account of the resultant trouble and expense. Far better is it to kill divisional errors before they reach the proofroom by keeping compositors up to standard in the doing of their work.

Some lines run short and are overlooked as you read, because you are too busy with the multitude of other things to notice a slight fault in alignment. Never let a galley out of your hands, nor a page of make-up, without running your pencil slowly up and down both sides of the column to check up "alignment O.K."

How about three hyphens that may occur in succession at the ends of lines, or three "the's" or "of's" or any other groupings that combine inartistically to spoil the margin effect? Discover and break up combinations of this character in the galley proof, if possible—and it is possible. Pressing with your pencil as you reach the end of each line will help you to find them.

Punctuation marks especially, and once in a while letters, slip off ends of lines or are pushed up or down, a little out of position, at the time of pulling proofs. Discover such errors, just as you find the short lines, by your invaluable pencil point. Sometimes a last letter has fallen out of the chase in lifting, and our friend the compositor has tried fully to do his duty by putting it back again, though perhaps upside down! You will realize after a while that you can not be responsible for the perfect condition of successive proofs that are pulled for you, except as you put an extra guard upon ends of lines. Train yourself to look comprehendingly at the last two or three letters of each line as your pencil point approaches it, so that if the last letter has been broken off — say, a "y" having lost its tail now looks like a "v," or a broken "f" in "of" makes the different word "or" you can recognize at a glance that something is wrong. As my pencil travels up and down the ends of lines I have learned to halt at every final "or" long enough to make sure that the sense does not require an This is quite a common error — the broken "f" at the end of a line - and it can happen accidentally between proofs, with no way of discovering it other than this. Occasionally the staff of an "h" will break off, leaving what looks like an "n," and perhaps making trouble that the quick eye can catch as it follows along after the pencil. Italic type is particularly fragile, with its kerned letters, for which reason it is a good plan to reread all italics every time proofs are brought to the desk. *Watch italics*.

Some of the above are mere accidents that are likely to happen to the form at any time, between proofs. They must be constantly guarded against, up to the last. Where type has been set to follow the line of a cut, the pencil can not be trusted to detect missing letters and marks of punctuation at ends of lines as in straight matter. So by way of precaution read and reread legends under cuts, and type-lines set around cuts, as often as proofs come back to the desk. Likewise watch all headings.

"Well, what is there wrong with it?" asked an erstwhile school principal as she picked up my first sheet of typewriting interestedly. I saw that she was reading, with a puzzled expression, the five test lines wherein the doublet "I's" lie hidden.

My friend, by the way, when the war had submerged her school and she herself was feeling the lash of hard times, had once had the temerity to answer an advertisement for proof-reader! That perhaps gives her a special interest in the articles I am writing.

Still blind until she was actually shown the doublet "I's," she remarked: "I might have read that over a thousand times and never have seen it! Well, I guess the only way ever to be sure that you are not getting a surplus of pronouns or prepositions or connections at ends of lines is to nail one while you kill off the other. There may be too much of even a good thing. I'm glad the people who wrote that advertisement never took me up on it. Once having tried my wonderful ability in this line, they would have surmised that the doctor had ordered me large doses of nerve tonic!"

"See if you can do better with this other passage," I said, handing her my second typewritten sheet. The doublet "the's" eluded her, just like the doublet "I's."

Shown again, she made quite merry at her own expense. "Tell me," I asked, "after I had carefully pointed out to you the two 'I's' in the first paragraph, why didn't you look in the second to see if there was the same kind of mistake?"

Said she, laughing, "I did. I kept looking and looking for two words alike, but I couldn't find them. That's why I agree you need a pencil to hold one down while you catch the other. Hurrah for the pencil point! I hadn't any pencil—so that's why! Tell your copyholders from me never to attempt to answer a proofreader advertisement until they are better prepared for it than I am. Also, to arm themselves with plenty of pencils, and good ones at that! For a workman is known by his tools."

PROFITABLE PRINTING.

In these days of specializing there are few offices that can make it profitable to cater for all and every class of printing work, and today there is such a variety and so many specialized methods that, whatever our fathers and grandfathers did, it is almost impossible for the printer of today to execute all classes of work. The printing-offices of the first magnitude are those which have developed some line of trade in which they have special experience and particular facilities. The small offices must content themselves with that class of work which needs no great preparation. The manager of the latter office may be a man who is a better printer than the other, and he may have more mechanical knowledge, better judgment and a higher taste. Yet he must recognize the limitations of a highly complex art, and decline to attempt many of the orders which are offered, because he has not the special experience necessary to enable him to execute the work at a low margin of cost, and, besides, has not the material. How few printers, even with large offices and abundant capital, would care about undertaking the printing of one of the Grolier publications or the execution of a French dictionary? Such a class of books should be produced where the establishments are especially fitted for them. But many printers fall into an error which bears much resemblance to the one spoken of. They would not attempt such jobs as are mentioned, but they will take in others for which they are scarcely better provided. They will estimate on everything from a dance program up to an eight-sheet poster, a great book, or a volume of wood-engravings. They do not know the limitations of their own plant or of the abilities of their workmen. It would be extremely injudicious for a man whose trade was in books for booksellers to take in law cases, although he had type and the workmen, for it is probable he would lose money at a price at which a law printer would make a profit. The men of the latter are accustomed to that work; sorts are abundant; proofreaders know how to hurry the job through, and the pressmen can put a form on and get it off in a very short time. All printing is, or should be, done for profit, and it does not pay to take in work for which one is not specially equipped. -British and Colonial Printer and Stationer.



"I ACCEPT THE CHALLENGE

I know that you accept it. All the world shall know that you accept it. It shall appear in the utter sacrifice and self-forgetfulness with which we shall give all that we love and all that we have to redeem the world and make it fit for free men like ourselves to live in.

"This now is the meaning of all that we do. Let everything that we say, my fellow countrymen, everything that we henceforth plan and accomplish, ring true to this response till the majesty and might of our concerted power shall fill the thought and utterly defeat the force of those who flout and misprize what we honor and hold dear."

From OUR PRESIDENT'S LIBERTY DAY ADDRESS

Baltimore, April 6, 1918









The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science,

Face of Type Damaged from Obscure Cause.

A Minnesota printer submits a specimen sheet showing a damaged letter. It appears from the explanation offered that this letter becomes damaged after running the form for a while

Answer.— The cause of this defect appears to be obscure We suggest that you place the same form on the press and fix the left-hand clamp in the same position it was in when printing the sheet. Then turn the press slowly by hand and observe how near the face of the type the lower end of the clamp will come as the platen descends to print. We have observed on several occasions that radius of movement of the lower end of the clamp sometimes comes inside the type-line, and have also observed damaged type as a result when the press is operated rapidly.

The Use of a Rubber Blanket.

A Kansas publisher asks if the use of a rubber blanket on his press would improve the appearance of his paper. No sample accompanied the letter.

Answer.— There is need of a rubber or felt blanket on your press if you are using old and new type together, or using old type with linotype slugs, owing to the slight difference in height of the printing surfaces. We suggest that you try a tympan made up of print-paper of a sufficient number of sheets to bring the surface of the tympan on a level with the cylinder beams. Use a piece of thin cotton goods drawn tightly to cover the print-paper. As a top sheet, use a sheet of tough manila oiled on both sides and drawn very tightly. A tympan of this character should give a clean, sharp print if you are using type that is in good condition. If old type is mixed with new in advertisements, it may not show up very clearly. In such a case you will find it advantageous to use a rubber blanket or a felt blanket covered with a piece of thin cotton goods.

Printing Light-Faced Gothic on Bond-Paper.

An Iowa printer submits a letter-head consisting of five lines of light-faced Gothic type printed on a good grade of bond-paper. The impression shows strong on the back and the type, which may have been new, does not print sharply nor clean, hence the following letter: "Can you advise what makes type show up as it does on the letter-head attached? If we take off impression, the results are worse. We use one sheet of pressboard, two sheets of print and a manila drawsheet. We have adjustable roller-trucks and new rollers. Have tried two kinds of bond ink. The disc and rollers were perfectly clean and dry before putting on ink."

Answer.—The cause of the unsatisfactory printing is doubtless due to the make-ready. You should use only hard manila for a tympan, and begin the make-ready with a very light impression. Place the pressboard just beneath the top sheet and it will prevent the forming of a matrix in the tympan. The indenting of the tympan by the form at the beginning of the make-ready, due to too soft a tympan or to excessive

impression, is often the beginning of trouble in printing. Aim to begin with a faint impression and gradually increase the impression by the addition of French folio or tissue beneath the pressboard until a satisfactory print is secured. Of course, a good grade of black ink should be used. Where new type is employed and good paper is used, the highest-priced black ink should be used. It is practicing economy to use good ink, as a lesser quantity is required as compared with a cheaper grade.

What Position Should Be Assumed While Feeding Press?

An Iowa pressman writes: "What is your opinion as to standing or sitting while feeding the cylinder press or folding-machine? I find a feeder can do better work, and has the sheet under better control, when resting his elbows and adopting a regular machine movement."

Answer.—We do not know of any fixed rule for position when feeding a press or folding-machine. We judge, however, that one might accustom himself to a certain position and do better work that way after constant practice, owing to specialized training of the hands and arms. A rhythmical movement to correspond to that of the machine appears logical, although we have never before heard such a thing described.

Colors and How to Use Them.

The following letter has been received: "Have you a book, or can you give information regarding the following: What should be used with inks to make them dry and show clear on the following papers, Glassine, Kraft and manila papers? Where can I get a chart or book on colors, instructing what to use in order to get different colors?"

Answer. - You should read "Color and Its Application to Printing" to secure the fundamental information regarding the relation of inks and paper. Ordinarily a good job-ink may be used on the grades of paper mentioned, without any drier or modifier. However, on Kraft and manila stocks, a cheaper grade of ink may be used. If good rollers are used with a medium-priced ink, good results may be obtained on both Kraft and manila stock. When in doubt regarding the selection of ink for a given stock, consult your ink dealer, who will supply you with a suitable ink for any grade of stock you desire to print. It is a further help, in selecting ink, to submit an impression of the form. The color-mixing experts usually employed by ink dealers have an extensive knowledge of the suitability of inks to paper of all kinds, so that when you submit a grade of paper and an impression of a form, they will be able to suggest a standard or a special blend of ink for the work in question; hence the best one to give you immediate help is your ink dealer. In the matter of the mixing of ink tones and shades, this work requires a keen sense of color not ordinarily possessed by every individual who operates presses, so that the study of books on ink-making and color-mixing is helpful to pressmen. The keeping of color formulas, consisting of a sample of the ink together with a table of proportions used, is helpful where a duplication of the tone is later desired. Practically all color-mixers keep books of color formulas. The book referred to may be secured from The Inland Printer.

Humidity in the Pressroom.

Frank Milne, mechanical superintendent of the *Herald*, Calgary, Alberta, sends us the following interesting communication regarding humidity in the pressroom, which we take pleasure in passing on to our many readers:

"The editorial on humidity in the pressroom, which appeared in the March number of The Inland Printer, touches a subject that is pregnant with possibilities, for the absence of moisture is a fruitful source of innumerable difficulties in newspaper and job-printing establishments; and if a satisfactory way of putting the required amount of moisture in the air is found, I am sure there will be far less trouble in all pressrooms on this continent, especially during the winter.

"I shall tell you what has been done in our pressroom to supply the needed amount of water that is necessary to keep the rollers and paper in good working condition, and the system can be applied to any pressroom provided the ceiling is not too low.

"Calgary, Alberta, stands about three thousand four hundred feet above sea level, and during the winter months the humidity of the atmosphere is zero; the thermometer also stands at zero and below for a considerable time. Clothes can be dried out in the open in winter the same as in the summer. That being the case you can realize how much moisture there is in the pressroom that is heated to 70°. Every piece of furniture, the floors, etc., are as dry as a bone, everything that contains moisture, such as rollers, paper, etc., being robbed of it as fast as it will give it up.

"Our pressroom is about 60 by 60 feet and contains, in the way of presses, one octuple double-width press and a platen. The chief troubles we experienced were with the rollers and static electricity.

"The great difficulty in delivering hot moist air is the cost—air taken from the outside and heated is dry, and to put moisture into it reduces the temperature; consequently it would have to be heated again to maintain the necessary temperature in the pressroom, which of course costs money, and in these days of high-priced coal it is not done. One advantage of moist air is that the temperature has not to be kept so high as dry air; the drier the air the warmer it must be kept to make the workers comfortable.

"The difficulty was overcome by blowing live steam into the pressroom. A half-inch pipe was taken direct from the boiler (I mean by that, independent of the heating system) to the center of the room, where it was connected with the humidifier (see drawing). This blows a continuous stream of steam up into the air day and night, and to prevent the steam from settling on adjacent articles, such as beams and girders, causing drips, or on the ceiling directly above the humidifier, a fan was placed about twelve feet away to blow the vapor gently around and through the room.

"To get some idea of how much moisture there is in the air, a hygrometer was placed some distance to the rear of the fan. This instrument is far from being accurate, but it answers the purpose. It is simple in construction, acts fairly quick and does not get out of order. It is made of two small bunches of horsehair which lengthen or shorten with the decrease or increase of moisture in the air, thereby moving a pointer.

"The chief objection to putting moisture in the air by this system is the smell of hot, oily steam that meets you when you enter the pressroom after Sunday (and every morning more or less), but opening a window and a door for a few minutes gets rid of that.

"The first winter this system was started the windows were single and the frozen moisture gathered on the inside of the

windows from one to four inches thick; the next winter double windows were put on and less steam was required as the moisture did not get frozen on the windows.

"Without the steam, static electricity in the paper would give off sparks from two to three inches long and would ignite gasoline poured on the frame of the press if the spark was directed to it. The rollers would shrink in the middle and be of no use in a very short time. Now, with the steam, the static electricity is not hitting you on the ear every time you pass through the pressroom and the roller trouble is not more prominent in winter than in summer.

"The amount of steam in regulated by hand. When the hygrometer pointer goes up above a certain mark the steam is shut off a little; when it goes down too far it is turned on. This hand-controlled system is all right for a newspaper pressroom, but in a job-printing establishment where close register

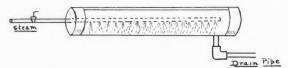


Diagram Showing Arrangement of Humidifier.

is necessary an automatic control could be put in, and I give you the idea for this which will be worth something when it is worked out.

"There are fog signals working around our coasts that are automatic in action with more or less accuracy, and these signals are worked by horsehair, which opens a valve that admits air to blow the signal when a fog is present. The principle it works on is, when a fog is present there is moisture in the air, which causes the hairs to shorten and thereby open the valve.

"Now, if horsehair were attached to a balanced steamvalve, so that when there is too much moisture in the air it would close the valve, we would have an automatic regulator for the humidity.

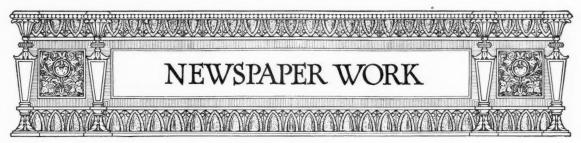
"If the contraction of the hair were not enough to operate the valve, some system of levers could be introduced to give the necessary movement for closing and opening it. I mention horsehair because the hygrometer I have is made of that material, but there are other substances, such as catgut, which may possibly answer better.

"There must be some instrument-maker in Chicago that could give a definite opinion as to the feasibility of this scheme; for my part I do not see how it could fail.

"The humidifier is made of a piece of brass piping, two inches in diameter and about two feet long, cut open at the top with a slot half an inch wide to allow the steam to ascend. Inside this pipe there is the half-inch steam-pipe with holes drilled in the under side. The steam blows down on the inside of the brass pipe, then goes up through the slot into the room. A drain-pipe is provided to carry the water away (see diagram)."

THE COUNTRY'S RIGHT.

It may be found, as it has been found in England, and in France, and in Germany, that some little men have made their way into big places. If it is so, the country, of course, will insist upon its right to demand that they be replaced by men of larger size, and the country will not stop and must not stop for hurt feelings or personal ambitions. The country has the right to know and to judge. It has the right to claim the service of the strongest and best men and we should put up with nothing less. But whatever comes we must stand by the Government, and we must stand by our allies. — By Dr. Charles A. Richmond, President Union College.



BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago

If criticism is desired, a specific request must be made by letter or postal card.

Announcement.

THE INLAND PRINTER takes pleasure in announcing that the Newspaper Department, starting with the present issue, will be conducted by G. L. Caswell, of Denison, Iowa. Mr. Caswell needs no introduction to many of the readers of



G. L. Caswell.

this department. His work as field secretary of the Iowa Press Association, in which capacity he has accomplished a great amount of good work in furthering the interests of the publishers of that State, has brought him before the publishers of the country so that he is well known in practically all sections.

His experience in the newspaper field has been extensive. Starting as a "cub" at the case in 1882, he worked his way up until he secured possession of the *Argus*, of Ashton, Iowa, when nineteen years of age—just thirty years ago. Later on he bought an interest in the *Tribune*, of Sibley, Iowa, and in 1897 took over the *Bulletin*, of Denison, Iowa, being its sole owner ever since. He has owned and operated other papers besides the *Bulletin*, at one time having three papers in his county.

In 1915, Mr. Caswell became field secretary for the Iowa Press Association, and has been working in a broad and general way for the organization of newspaper men and for their substantial benefit and betterment.

In 1017 the members of the Nebraska Press Association arranged with him to handle their State in the same manner as he had Iowa, and he has been giving what time he could to the work, traveling by automobile throughout the State in order to meet and become acquainted with the newspaper people and their needs. This extra work, however, proved too heavy so that it became necessary for him to ask to be relieved of it at the recent annual meeting.

Mr. Caswell became a State senator in 1914, and was re-elected, thereby serving his district in both the Thirty-sixth and Thirty-seventh General Assemblies. This has given him an opportunity to look after the interests of the newspapers in legislation.

The Inland Printer considers itself fortunate in being able to secure the services of Mr. Caswell. The section of the Newspaper Department which is devoted to the review of newspapers and advertisements from the typographical and mechanical standpoints will continue under the supervision of J. L. Frazier, who has handled that work for several years past.—Editor.

Foreword.

I do not know what the editor of The Inland Printer may have said about me and my connection with this department, but let us forget it, and try to make this department practical and worth while to a few thousand of the smaller newspaper publishers of the country, of whom I am proud to be one.

G. L. C.

What of the Help Proposition?

The most binding and most discouraging thing just now in connection with the publication of the smaller town newspapers is the help proposition. I find it is also a leading question with many of the larger publishers. Just what is going to be done to meet it?

Recently in connection with my services as field secretary for Iowa and Nebraska publishers, I have had from one to three inquiries a day about help of all kinds. Some of these are desperate appeals, and some were rather amusing. A publisher of a small paper says he wants a man who is "an allround printer, capable of handling stone and press work, operating a composing-machine, setting advertisements and jobs, estimating jobwork and, on occasion, taking editorial charge of the paper." For this service the proprietor is willing to pay \$12 to \$15 a week. Now, I will submit that while such a job may have been attractive and secured quick response twenty years ago in some localities, at present the chances would be about one in four thousand of getting a man such as

he wants, and then the all-round-printer-jobman-pressmanestimator-editor would more than likely prove to be a has-been, a mossback, too slow to do two hours' work in ten, without ideas or understanding, or, possibly, tied down to slavery by necessity. If not this, such a man would be working on some other job at twice the wage quoted.

Some of the letters complaining of help are almost tragic. A prominent semiweekly publisher writes that the machineman he recently secured at \$25 per week proved to be a fourflusher, with neither speed nor ability, and not worth a candle. He had to let him go and now he is almost tied up. A prominent small-town publisher in Minnesota is without either foreman or operator and is trying to get out his paper almost alone; at the same time he is called upon to serve on the county grand jury in disloyalty cases that take up his time for days. But the grief also extends to the larger plants, dailies of great size. One composing-room foreman of a daily recently said he was postponing improvements and extensions of an elegant new composing-room and machine department of the paper, because help could not be found to use the extra equipment. I noticed that at the time he had several women operating machines in the room, and everybody going at top speed to get every ounce of production under the spur of bonuses and efficiency ideas.

In my estimation there is but one solution for all this at this time, and that is female help to take the place of these men going to war. That was the answer for industrial desperation in England when the war took their men; it is the answer in France; it must be the answer in America, for nowhere can women be so well and efficiently employed as in the operating and mechanical departments of newspapers, large and small.

The best part of this idea of filling the depleted ranks of labor in the printing and publishing industry with women is that the situation will then adjust itself most quickly after the war. The girls and women may get married when the soldiers come home to resume their work; many of these girls and women will not hold these jobs out of necessity but because they want to work and help out in war time, and women are more likely to have those on whom they can depend for support, in case they do lose their positions.

The present situation is intolerable; it reminds me of men drowning and wildly grabbing at any straw to keep afloat. They are losing their heads in bidding against each other for help, only to have the same emergency arise again and renew the bidding. The thing to do is for all publishers to urge the need of women in this line of employment — and do it now, especially the smaller publishers in the small towns where they have a wide local acquaintance and can easily find those who are willing to learn.

The \$2.00 Weekly Is Here to Stay.

At recent press conventions and editorial meetings, a live topic has been the general advance in subscription rates for weekly papers to \$2 per year, until at present this price is being taken as a matter of course with the best of them. There is not a town supporting a newspaper that is so small but what it will continue to pay this price providing the publisher himself wills it so, and exhibits the proper qualities of back-bone in willing it. I am receiving letters every week from publishers of small-town newspapers who have taken the \$2 plunge, giving me evidence of the good results achieved. One of the best results achieved is the cleaning up of old subscription lists that have been allowed to become too delinquent. A publisher in one town of 1,800 people says that he collected \$600 in November and \$1,950 in December on subscriptions alone by judiciously advertising the fact that the subscription price would advance to \$2 per year on January first. Subscribers were given the opportunity to pay in advance at the old rate of \$1.50, and some of them invested in this economy

to the extent of ten years. In not one case out of at least sixty coming to my notice has there been any regret or bad results from taking the advance step. In most cases there has been more gain than loss of subscribers after it, and very few because of it. On a list of one thousand subscribers, \$500 a year added income will make up for most of the high cost of paper, and if the advertising rates go along with the subscription rates the help proposition is greatly simplified in the possibility of paying better wages and attracting the sort of help required. I favor conservatism and care in making any radical change in advertising or subscription rates, but I am radical enough to say that at this time, and under present conditions, there is no small-town weekly that can afford to continue at one dollar a year as some are doing, and not one should be less than \$1.50, regardless of what competitors are doing. The county is the ideal unit for working the two-dollar price, however, and when possible it would seem to be well spent for one or two of the publishers to act as special agents to go and see the other publishers of the county and try to arrange for the advance at the same time, if it has not already been arranged. With good local papers that really serve their communities, there is no risk of bad results whatever.

Subscription Expiration Notices.

A point generally overlooked among newspaper men is that the postal laws, rules and regulations permit newspaper publishers to send subscription expiration notices folded within the papers sent out. It has always seemed to be a matter of great interest to editors of the smaller newspapers when I have heard it discussed.

This subject is again called to my mind by the recent receipt of the Lake Crystal (Minn.) *Union*, in which was folded a subscription expiration notice, printed on some odd pieces of ruled paper, size $8\frac{1}{2}$ by $9\frac{1}{2}$ inches. The large size was probably for the purpose of making it impossible for the subscriber to overlook it. The notice printed conforms to the postal rules and regulations strictly by stating the following:

Your Sub	scription Has Expired to the Lake Crystal Union, Lake Crystal, Minn.
M	
To am	ount due on <i>Union</i> subscription from
	191 to 191, of \$1.50 a year in advance, \$

At the bottom of this notice is then printed a subscription order addressed to the publisher of the *Union* which reads as follows:

For the enclosed \$ scription for the period na	please credit my sub-
Name and ac	ldress

Now that the postage for letters is three cents, the right to fold such notices within the papers sent to subscribers is more important to the publisher than heretofore; also it is more important from the fact that the stress of the times requires closer attention to promptly paid subscriptions than heretofore.

It will readily be seen that a notice of this kind folded in the newspaper at the expiration of a subscription (and more especially when payment is required strictly in advance) will naturally get good results and without the cost of a cent additional for postage. It also makes for paper conservation in the saying of extra envelopes.

From personal experience with this sort of thing, however, I like the idea of a blank bank-check printed on the bottom of the notice, ready to be torn off at the perforation. This check may be outlined as follows:

	1918.
(Subscriber wr Pay to The New \$	vites in name of bank here) vs, Hemet, Cal., or Order, the sum of Dollars, on subscription account.

This blank check serves two purposes. It provides a convenient way for the average subscriber to complete the transaction of paying for his paper as soon as the expiration date has been called to his attention, and it costs him nothing for exchange to send the money that way. Incidentally, it is often taken as a compliment by the subscriber to be reminded in this businesslike way, with an inference that he has a bank-account to check on. Subscribers in other towns will generally mail the check, but those nearer the publication office of the paper will more often bring it in personally. If the notice sent out is for a subscription a year in advance, the checks will invariably be made out for the amount stated.

As a good little collector who works while you sleep and gets inside the bosom of the family, this is the neatest and best thing I have ever employed. If pater familias does not see it himself, some of the children or the wife will see it, and they will not fail to remind him of this indebtedness to their favorite paper, and continue to ask him if he has attended to it until they know that its continuance is assured.

By the Way-

If I were a small-town publisher setting four pages only of an eight-page paper, I would consider an investment in sixpoint type as the best thing I could buy. I am prompted to this statement when I see such a paper set all in eight-point leaded, with some legal notices, candidate's announcements, etc., taking up so much good room that local news and valuable reading-matter have to be left out. As a rule, notices that run more than one week should be set in six-point type, thus not only saving room, but attracting the attention of the people who really should see them and want to see them.

By all means, talk up a county organization meeting in your county. In other words, "Get acquainted with your neighbor; you may like him." I have frequently helped organize county associations where I know the results were worth twelve hundred dollars a year to the few publishers interested, besides the advantages of the better acquaintance and understanding that always result.

One of the first inquiries made when I visit a newspaper office or see a publisher is, "What do you know about newsprint?" It is not humiliating to answer that I don't know much about it except that it is going higher in spite of anything that can be done. One publisher of a large paper in a small town says he bought an extra carload last month just to be safe and have a supply on hand for next year.

Not being an automobile salesman, or having any interest whatever in any gas-wagon concern, I may be permitted to suggest that the investment of a four hundred dollar bill in a "flivver" is often the best investment a small-town newspaper man can make. It gets him out more, and he can see his

field better. But he must guard against using up valuable office time for joy-riding. The aforesaid "flivver" is to be treated as a business asset for the newspaper — not for the Standard Oil Company.

The schools of the country are turning out better and brighter boys and girls, it seems to me, than ever before. They are having their attention directed toward journalism both in high school and college. Why should they not also be directed toward printing and presswork? Why should they not also be tradesmen first and journalists afterward? Almost every great man who ever attained undying fame as an editor was a printer first, and worked day and night carving out his own destiny.

Advertising Liberty Bonds.

This week I received a copy of a paper from northwestern Iowa that I think is wonderful. Yet I presume there are many like it in the United States for the same week. This weekly paper has two complete twelve-page Liberty bond sections, and thirty-six pages in the whole issue. The Liberty bond sections contain nineteen six-column pages of advertising for the third Liberty bonds - 2,280 inches of almost all-plate advertising. Suppose it sold for a straight 15 cents an inch. The publisher got \$342 for the issue and did his community a service in advertising the bonds so that not a single person could overlook or forget their obligations to buy them. templating this particular newspaper feat, I wonder how the Government could in any way accomplish such advertising for the various bond issues. If only ten thousand of the weekly papers of the United States were used to the extent that this paper was, and at the same average price for the advertising, it would cost Uncle Sam three and a half million dollars to handle it; and then there would not be the local pride and sentiment behind the advertising as in this case where every advertisement was subscribed to and donated by some wellknown and substantial individual or business concern.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

On March 30, The Morning Chronicle, Halifax, Nova Scotia, issued a big sixty-page edition which was called the "Restoration Number," the space therein being largely given over to matter concerning the disaster from explosion and fire which befell that fair city, to a recitation of present and past efforts toward rehabilitation, and to detailing plans suggested for building on the ruins a greater and more beautiful Halifax. Judged from every standpoint upon which a newspaper may be judged, the Chronicle is a good paper, strong and alert to wield its influence in the rebuilding of the Nova Scotian metropolis.

The Doddridge County Republican, West Union, West Virginia.— Your paper is not at all bad. It is satisfactorily printed, and there is a sufficient amount of local news for the size of the paper and, doubtless, for the size of your town. The first column of the first page should invariably have a headed item, and we suggest you standardize a top-heading on the order of those used in The Franklin Journal, reproduced in this department. A more orderly arrangement of the headings over the page with a view to symmetry and balance would improve its appearance materially. Advertisements are satisfactorily displayed and arranged.

The Oakley Graphic, Oakley, Kansas.—You are to be complimented on the general excellence of your paper. Make-up of the first page is well balanced and interesting, and we note with pleasure that the inside pages are laid out in accordance with the best of modern ideas—the pyramid form of arrangement. The large drop-line decks of the first-page newsheadings would be more pleasing if the two lines in each were approximately equal, for when one line of such headings is comparatively long and the other short, the lack of symmetry is displeasing in direct proportion to the variation in length. Each line should be about four-fifths the width of the column in length. Advertisements are intelligently set, being simple in arrangement and effective in display. A little more impression would have helped the copy we received.

The excellent Roundup, Montana, *Tribune* appeared on April 11 with twenty-four pages, carrying many large display advertisements contributed by local merchants to influence the sale of Liberty bonds and War Savings stamps. These advertisements were liberally illustrated with pictures such

as are being supplied publishers by patriotic organizations, and the pictures add materially to the effectiveness of the advertising. In fact, they prove the value of illustration in advertising as nothing else could. For example, the words, "Your bond may bring him home in safety," displayed at the top of an advertisement, would undoubtedly affect many people and influence a good proportion of them to buy bonds, but the appeal is made a

THE FRANKLIN JOURNAL

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An especially pleasing first page. Would be more interesting in appearance, however, if there were some displayed headings in the lower part of the page, or if the headings at the tops of the second and sixth columns appeared half-way down the page. Subordinate decks of top-headings should be set in lower-case.

hundred-fold more effective when a large illustration of a khaki-clad soldier kissing his little child "good-by" appears above those words. It is not only good business but good patriotism for the publisher to sell space to his advertisers to promote the sale of government securities, and to raise funds for the organizations doing relief work in the war. We have commented upon the general excellence of this western paper before.

The Vinton Eagle, Vinton, Iowa.—While presswork on the copies of your paper is not what is should be, the publication ranks high in other respects. Make-up is very good, although on some pages the advertisements are scattered over the page instead of being massed in the lower right-hand corner, as they should be — and are on most pages. The platematter used does not match the linotype matter, and the plates seem to be shallow as they are filled up badly and therefore break up the uniformity of color on the page. Advertisements are generally well handled, although smaller type with a corresponding increase in the amount of white space would help some of them. An example which illustrates this point is the one for F. W. Baker which appears on page four of the February 19 issue. The page advertisement for Clarence E. White is a jumble, the readingmatter at the top being too large, and the displayed lines too small. Since the whole effect is crowded, nothing stands out to arrest the eye and it is uninteresting for the same reason. Do not use periods, colons, etc., to fill out lines to a greater length than the type itself makes, as such units simply distract the attention of readers.

Greenwood Maddox, publisher of the Palmer (Texas) Rustler, turned over his paper for one week to the ladies of the local Red Cross chapter and agreed to give them all the receipts provided that they pay the expense of labor. The ladies not only edited the paper for that week, but solicited all the advertising, and as a result they cleared \$175. In writing The Inland Printer Mr. Maddox states: "I think if all the little papers over the country would let the Red Cross have charge of their papers for one week we would be doing a great deal for our boys who are sacrificing everything." The edition is well filled with effectively displayed advertisements, although too much black type was used for most pleasing results. The

Christmas issue of the Rusiler, also sent us, is commendable. In looking over both copies we note one particularly bad feature, and that is the ineffectual news-headings used on the first page. More prominent headings should be used, especially at the tops of columns, to add interest to the paper. To sell half the first page of a newspaper to an advertiser is, in effect, giving him the other half. In fact, the half page below a full half page of readingmatter is better for the advertiser than the full page would be. It is a mistake to allow an advertiser to dominate your own "front door."

The Osage Journal, Pawhuska, Oklahoma.— From a mechanical standpoint your paper is not all that it should be, but editorially it is an exceptionally fine publication. If we may judge the entire edition by the copy sent us, presswork is not up to standard. The fountain was not properly set, causing the ink to be light and heavy in streaks and spots. The color should be maintained uniformly on both sides of the sheet so that alternate pages will not be light and dark. We feel, too, that you did not use a good grade of ink, and that what you did use was reduced too much. The advertisements are satisfactorily displayed and arranged. The paper would appear more interesting if some displayed news-headings were used on the first page, especially at the tops of the first, third, fourth and sixth columns. Similar headings about half-way down the second and fifth columns would also help, and these should be lined up across the top to obtain symmetry and order. The dashes used between articles, made up of the letters "W. S. S." with rules on either side, are quite novel and represent a commendable patriotic effort. They should effectually advertise War Savings stamps, for which purpose their use was intended. For the benefit of other readers who might want to adapt the idea we show it herewith.

————W. S. S.—————W. S. S.—

There should be more space above and below the dashes, however, both in the interest of appearance and to allow the different stories to stand out. For the benefit of other readers, also, we will state that the Journal is compiling a record of those men of the community who have entered the nation's fighting forces. To secure the necessary data, the blank form, reproduced herewith, was printed on the first page of the issue sent us. In this issue there was also an interesting boxed item, the type-matter of which was set in the form of a bell, the text being a boost for the sale of Liberty bonds.

YOUR SOLDIER BOY'S RECORD

Many have sent in the blanks be complete without them. This below filled correctly There are means those who went in commany who have not responded, pany D, troop D, those drafted We want all. The record will not and those who have enlisted.

The Osage Journal, Pawhuska, Oklahoma, wants data concerning all the men from its territory who have entered war service, so that it may the more intelligently chronicle their activities in the giant struggle. To obtain such data the blank reproduced above was printed on the first page in a recent issue of that paper.

The Kellogg Record, Kellogg, Idaho.—While we must compliment you on the large amount of fine advertising appearing in your issue of April 5, we regret that presswork on the copy sent us is poor. Too little impression was responsible for much of the poor result, and we feel certain the tympan had not been changed from the previous week's run. On the other hand, old and hard rollers may have been in part responsible. It is not good business policy to send out poorly printed copies, for readers as a rule are quick to notice poor printing which makes reading difficult. Most of the advertisements are well displayed and arranged. In some, however, too large type was employed in the reading portions of the advertisements, creating an effect of congestion which makes advertising display uninviting to the eye and, strange though it may seem, more difficult to read than if

smaller type had been used. The use of overlarge type for the subordinate matter of an advertisement causes the display lines to lose in prominence and effect because of lack of contrast. White space also adds to the appearance and effectiveness of type display, and when overlarge type is used, it of course takes up the white space. You may work on the theory that the larger the type the more legible it is, but that idea is a fallacy. The most readable sizes are ten, eleven or twelve point. Type may be too large for easy reading just as it may be too small. Where in too small type the difficulty is in seeing, in large type the difficulty is in following.

From R. H. Harrison, Gaffney, South Carolina, we have received a copy of the editorial page from a recent issue of the Ledger, together with a letter in which he asks if the large advertisement for the J. R. Osborne Company, appearing thereon, is correctly placed. Inasmuch as we can answer his question and bring the point to the attention of our readers at the same time by reproducing the page, we are doing so herewith. The advertisement is not correctly placed according to the tenets of good make-up, for, instead of being at the top of the page, it should be at the bottom with the reading-matter above. If so placed, the reading-matter would be more convenient for the reader, the appearance of the page would be more pleasing and, in reality, it would be better for the advertiser, for the eye of the reader would then fall to the advertisement when he has completed reading the page and is in the right frame of mind to take up the advertisement with satisfaction to himself and to the advertiser.



A dispute arose in the office of *The Gaffney Ledger*, Gaffney, South Carolina, as to the correctness of position of the Osborne advertisement in the page reproduced above. According to the pyramid style of arrangement, the plan followed by most of the leading papers of the country, the advertisement should have been placed at the bottom instead of at the top of the page. Reasons therefor are cited in the review which appears on this page.

One of the best small-town papers we have had the pleasure to look over in recent months is *The Florida Advocate*, of Wauchula, Florida, over the destinies of which George M. Goolsby presides with manifest success. Mr. Goolsby is not only responsible for the character and amount of readingmatter that goes into his paper, but personally sees that the paper goes out made up properly and well printed. He consistently follows the pyramid style of making up advertisements on the inside pages, and that the presswork on his paper would be creditable for a book, is evidence that he is on the job in the pressroom too. The advertisements are simply and effectively displayed, without "flub-dubs" of any sort—the excessive use of which is responsible for much of the poor advertising display found in country newspapers. The copy sent us contains twenty five-column pages and is named

the "Third Liberty Loan Edition." The first and last pages of the first section are printed in red and blue in addition to the black. On the initial page the first line of a banner head-line, "The Third Liberty Loan," is printed in red, while the second, "Save Civilization — Save America — Save Our Soldiers," is printed in blue. Below this heading, a large flag is printed in red and blue. The type-matter of the page, of course, is printed in black. On the last page the red and blue are utilized to print streamers across top and bottom of a page advertisement, twenty-four point rules being used with white space of the same width between the red and blue lines, in each instance. The issue carries a number of large display advertisements inserted by local merchants to boost the loans and these are effectively illustrated by pictures which add interest to the appeals.

LET US WELCOME THE FUTURE.

Communities where the fundamentals of the three-year plan have been applied, show such notable results that the printing industry is promised a new era when the plan is finally put into complete operation.

The program of constructive work which is fundamental to the three-year plan reaches the vitals of a printing-plant, and if evil conditions or wrongful practices exist, they will be eliminated or remedied through the application of the educational and coöperative measures which have been brought together through years of hard work by the United Typothetæ of America.

Let the printer visualize to himself what the application of such a program as the following will mean to a community after it has been in operation for even a short time:

At least the majority of all printing-plants have membership in their local association;

Membership will be had in the United Typothetæ of America;

Participation in the installation of the Standard costfinding system;

The use of the Standard price-list;

Both employers and employees enrolled as students in several of the five Standard educational courses;

The services of a permanent secretary;

The use and practice of other standard features of the national organization.

For all of this, the printer will be called upon to pay but a reasonable pro rata sum per quarter, one amount taking care of all of the foregoing items. The budget for a locality will be made up according to the findings of the survey which will be made at the outset, and this assures the treasury of sufficient funds to carry on at all times the program that is undertaken.

In reviewing local associations and their work, particularly where no results are evident, the cause of failure lies in ignoring the necessity of investing a reasonable sum of money in cooperative measures. As one well-known organization worker puts it: "An organization run on a peanut-stand basis will obtain but proportionate results."

War and its successful execution possibly calls upon business to make many noble sacrifices, and because of this, a unity of purpose must exist between the members of an industry if they are to survive. And in this year of 1918, the printers will need association work as never before, and unfortunate indeed is the printer who refuses to lend his support not only to the national program but towards bringing it into operation in his immediate community.

The printing industry will see within the next five years some remarkable improvements, but obviously the greater the support given and the interest taken in the work of the national organization, the larger and more sustaining will be the results.

The printer can, today, begin work by immediately conferring with his brother printers as to improvements in his immediate locality. The United Typothetæ of America is ready and willing to lend its assistance and to supply complete information on the necessary procedure.

Don't Take to the Woods!



S MANUFACTURERS' NEWS goes to the press the battle of the Somme has been raging with unprecedented fierceness for seven days. Every chirp from administration officials at Washington has the ring of hopefulness, and President Wilson has sent messages of encouragement to the other side.

Look the situation square in the face. Win or lose, the fight is on until the questions at stake are settled. If Paris is taken it may be that the American people will become aroused to their predicament. They refused, prior to April, 1917, to get ready for war and the things that are happening now are the same things that happened to the foolish virgins who refused to trim their lamps and fill them with oil.

It is useless to condemn the administration. It is useless to find fault. Our sons are on the battlefront and the only thing to do is to join in the movement and create a situation so tense that it will bring out every productive quality of the American people.

Grover Cleveland said a public office was a public trust and that a public official was a servant of the people. If your servants do not do what you want them to do it is your fault.

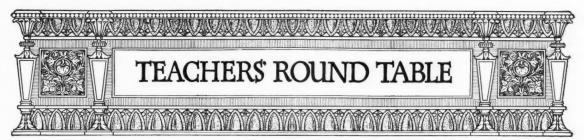
The trouble with most knockers is that they have not the sense of their own responsibility and lose sight of the fact that they are part of the United States government. When they take a kick at the administration they take a kick at themselves.

If we have only thirty-seven war planes when we should have 12,000, why should we have allowed the air-craft board to sleep on the job?



JOHN M. GLENN in Manufacturers' News March 28, 1918





BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

Regarding "Who Should Teach: The Theorist with Pedagogical Training or the Practical Printer?"

In a recent letter to the editor of this department, R. Elmer Throssell, of the Cleveland School, Newark, New Jersey, and president of the Eastern Section of the International Association of Teachers of Printing, writes as follows:

"Your invitation to discuss through your department in The Inland Printer any matters of interest to those engaged in teaching printing in the schools throughout our land leads me to accept with a promptness that may be startling. It is very gratifying to have your department opened up to us, for, no doubt, we shall all be benefited by what will be found therein. My 'breaking into print' at this early date is occasioned by my perusal of your article in the March issue, entitled, 'Who Should Teach: The Theorist with Pedagogical Training or the Practical Printer?'

"From the tone of your article I get the impression that you consider all instruction in printing in the public schools as being vocational in character, or, that all schools that have installed printing outfits are training the pupils to enter the printing-trade. You do not differentiate between the vocational and purely academic phases of education. Permit me to call to your attention that probably eighty per cent of the instruction in printing now being furnished in public schools is for the purpose of interesting the pupils in their academic subjects, such as English, spelling and punctuation, and not for the purpose of equipping them to enter the printing-trade.

"Dr. F. W. Hamilton, apprentice director of the United Typothetæ of America, in an article published in the *Apprentice Bulletin*, says:

"'Printing is one of the most valuable of these manual training subjects. It develops a range of capacity wider than that involved in any other industrial process. On account of the character of the work and its product, it has important relations to English and to many other branches of knowledge involved in the material printed. There is no better way of fixing an impression than by immediate expression. There is no better way of learning a lesson and fixing its content in mind than in correct proof, and producing it in printed form.

"'For this reason the use of printing in public schools as a manual-training subject appears highly desirable. It is important, however, that there should be no misunderstanding as to what is being done. The fact should never be lost sight of that this is manual-training work and not the teaching of the printing-trade, and that the boy who has learned to set type and share in the production of the school paper and of the miscellaneous printed matter used by the school and its allied activities has not learned the printing-trade.'

"Dr. Hamilton's article, which is too long to ask you to print in full, also objects to the commercialization of the school print-shop, an objection that will be concurred in by a majority of those interested in the subject.

"A goodly percentage of those who compose the International Association of Teachers of Printing teach printing as a prevocational or manual training subject, and that it has a value in enabling a pupil to 'find' himself — either positive or negative — you will no doubt agree.

"Personally, I feel that printing in our public schools should be classified under five separate headings and have five distinct aims. These classifications and aims to my mind should be as follows:

"1.— Trade school subject: The development of a highclass apprentice, perhaps a competent journeyman.

"2.— Vocational school subject: The development of boys to a point where they would compare favorably with an apprentice who had served two years in a printing-office; and possibly the pupil could be carried to a point in his knowledge of printing that would place him beyond the two-year apprenticeship period.

"3.— High school subject: A cultural, art and commercial aim should be in the minds of those teaching printing as a high school subject. Very few go to high school to learn a trade, yet a proper appreciation of good printing will be of value to a graduate, no matter what his calling may eventually be.

"4.— Junior high and the two upper grammar grades subject: Prevocational and as an aid in academic studies, such as spelling, punctuation, division of words, capitalization, etc. Give pupils an opportunity to test for a short time the atmosphere surrounding the various trades in a prevocational way and there will be fewer square pegs in round holes in the field of the artizan.

"5.— Manual training subject: As a manual training subject let us agree that the assembling of type must give to the pupil, subconsciously perhaps, a knowledge of spelling, punctuation, etc., that will help him in his classroom subjects. This is its aim. It is an incentive for him to learn those things that he must apply in the printing period, so that his proof will meet with the approval of the teacher.

"On giving the content of this letter the analysis you are competent to make, I feel that you will agree with me in the assertion that from a manual training subject to a trade school subject the pupil who handles type in composition work must absorb knowledge to a greater or lesser degree, all to his future betterment as a tradesman or a citizen."

Answer.—We are firmly convinced that all instruction in printing in our schools is vocational in character. Instruction in printing was first introduced as a means of preparing our young people for useful employment. It was designed to be vocational and an attempt to do something for the thousands who were unable to take advantage of classical courses. It was intended to be vocational, to be practical, and to be a help to those who found it necessary to earn a living by manual labor.

The fact that eighty per cent of the instruction in printing now being furnished in public schools is for the purpose of interesting the pupils in their academic subjects does not change for one instant its bearing upon the printing industry, nor does it change the records of our vocational and trade schools which show conclusively that a growing percentage of their students began to be printers in the prevocational schools.

The prevocational, trade preparatory and vocational or trade schools are closely allied, and whatever instruction in printing the student receives in the public school should be given with the idea that it will benefit him should he elect to become skilled and to continue his work in a trade school.

Mr. Throssell will remember that he very ably explained to the convention of teachers of printing, held in Newark, March 25, that the work done in a prevocational school would be the same as that done during the first part of a vocational course, and that the work done in the vocational school would be the same as that done during the first part of a trade school course. This would show that the work in our public schools is vocational in character and nothing should be taught in the elementary schools that has to be undone when the student decides to continue in the trade.

This department is decidedly in favor of prevocational education in printing, but it is decidedly opposed to the manner in which such instruction is given in a large proportion of our educational institutions. We should insist upon thorough training, and, as teachers of printing, we should not allow our subject to become a plaything because educators are of the opinion that it interests students in academic studies.

As president of the International Association of Teachers of Printing, Mr. Throssell must know that printing in our prevocational schools is oftentimes a plaything and a farce, that it is the exception when a course of study is used and adhered to, and that the injury to the printing industry, unless this subject is taken out of the hands of men who are not skilled, will be very great.

If Mr. Throssell is not aware of this condition we would call his attention to a letter by J. W. Hough to the editor of this journal, which appeared in the March issue, in which is frankly stated a condition that is duplicated in many parts of this country. The conditions outlined in Mr. Hough's letter are known to a majority of teachers of printing, and it leaves one in doubt as to just where this subject is used as a cultural development. All teachers of printing will agree that English, spelling and punctuation can be taught in their classes just as efficiently if printing is taught as a vocational subject. Why, then, allow it to be anything else?

This department maintains that if printing is to be taught in our schools it should be done in such a way that the trade will be helped and the demand for a higher class of printing created. To bring our prevocational schools into line with what the trade expects and to prepare the student for continuation in his work, if he so determines, we would suggest that all type-bodies below eight-point and above eighteen-point be discarded and that only one face be used; that printing should be correlated with drawing and design; that through the equipment, individual responsibility should be created and an effort made to have the student keep in order the material he uses.

After a thorough study of correct spacing and application of the point system, then should begin a study of the laws that govern design, proportion, rhythm, orderly arrangement, contrast of color, unity and interest. Pages of type should be arranged so that head and tail pieces with initials illustrating the subject matter could be used, to be filled in with water-color after printing. Then pages of type could be printed with margins left for the heading, that could be hand-lettered, and space allowed so that an initial could be drawn in. There is no end to the exercises that could be worked up along this line that would eliminate all display and all association with the purely commercial side of our trade.

A student so trained would go out into life understanding the laws that govern the art of printing and we who teach in trade schools would welcome such a prevocational graduate.

Third Annual Convention, International Association of Teachers of Printing.

The third annual convention of the International Association of Teachers of Printing (eastern division), held in the City Hall, Newark, New Jersey, March 25 and 26, was planned to bring forward suggestions for standardizing courses of printing for the several types of schools—trade, high, vocational, prevocational and manual training. The president, R. Elmer Throssell, in opening the afternoon session on Monday, March 25, called attention to the fact that it was not the idea of the association that the convention should be held in Newark this year, but owing to changed conditions since the Philadelphia meeting, the Executive Committee thought that, for the good of the association, New York and its immediate vicinity would be more desirable, and so they decided to ask the printing teachers of Newark to make arrangements for the convention to take place in their city.

In addressing the convention, Mr. Throssell referred to the country, to the struggle that for the moment is absorbing all our energies, and to the members who through devotion to country were absent. "Some of our fellow members have put aside for the time being the duties of a teacher and assumed those of the soldier or the sailor," he said. "We feel the loss of their presence, and at the same time we are conscious of a sense of pride and gratitude that, when called to help maintain a great principle, they arose to the emergency and enrolled in the army of freedom. We trust that they will be permitted to return to the classroom and their duties therein, but should any one of them fail to answer the roll-call of this association in convention after the conclusion of peace, our thoughts will travel in sorrow to his resting-place, consoled only by the knowledge that as a soldier and teacher he measured up to the full requirements."

Mr. Throssell then took up the work for which the convention was called. "Your president," he said, "assumes the responsibility for deviating from the programs of the past two conventions in that the matter of reading prepared papers has been minimized. While these papers were both instructive and interesting, it appeared to me while in attendance at the two previous conventions that there were some matters that should be given serious consideration by the delegates present, one of which was the approval of courses of study applying to the subject of printing in the various types of schools in which our members teach. I do not think that any course adopted can apply in its entirety to all schools in the same class, for the reason that the time for teaching the subject is not uniform in schools of the same type. There is also a wide range in the matter of equipment. While fully cognizant of these differences, my thought has been that courses of study should be adopted by this association to the end that teachers should have some concrete and approved outline for their work in the classroom. With this thought in mind I have appointed committees on courses of study, hoping that this convention may see fit to consider the reports presented, give them careful analysis and take such action as in its wisdom may seem best for the interest of all members.

"Believing that teachers of printing would be benefited by courses of instruction in some of the recognized colleges, I appointed a committee of New York city members to make an investigation in their city and ascertain if some arrangement looking to the establishment of a course, or courses, for teachers of printing were feasible. My thought is that if such courses were placed in some New York university and proved successful (and I believe they would be a success), other

colleges where there are a number of teachers of printing would shortly make provision to furnish instruction to our members.

"If the elimination of a preponderance of paper reading and the substitution therefor of a lengthier business session calls for your criticism, the blame rests upon my shoulders, and do not hesitate to inform me that it does not meet with your approval for I feel that your criticism will be constructive, and not destructive.

"The coöperation of the members of the Executive Board has been given to me in fullest measure during the year and I am grateful to them for the assistance I so often requested, and which they so cheerfully gave."

The convention then began the discussion of courses of study. W. H. Hatton, of the Baron de Hirsch Trade School, New York, and T. L. James, of the Hudson Guild, New York, presented a side of the subject that in their opinion was necessary before a course of study could be laid out. They contended that first there should be determined a standard of proficiency. Was a student to be trained in the school until he became a skilled workman, or was it practical only to so train him that he would become a skilled helper or apprentice? The aim of the course of study should be determined, and then the hours necessary to accomplish that aim could be arrived at. It was possible, but not practical, they thought, to educate a student in a schoolroom until he became a skilled workman. They offered as a suggestion a basis of 840 hours in which to train apprentices, which was based upon the findings of educators here and abroad and their own practical experience, and they laid emphasis upon the training of a student in the art of printing aside from the practice.

F. S. Henry, of the Philadelphia Trade Schools, followed with his course of study, which was a comprehensive outline or list of subjects and operations that he believed would make an ideal program for the training of a printer. He pointed out that something must be done and done quickly to keep up the standards of printing and to supply trained workers. In a careful review of the situation he said that the unrest caused by the war, the calling of men for military service, abandonment of the old apprentice system, were all contributing to deterioration. Mr. Henry was very much opposed to productive work in the schools and objected to the waste of educational time in this way.

Arnold Levitas, of the Stuyvesant High School and the College of the City of New York, New York, reported for the Committee on High Schools. "It has been found," he said, "that the work in the printing classes tends to give to the boys a taste for practical things, an opportunity for self-expression in the right direction and a convenient and happy outlet for their energies." He suggested that the aim in a high school course should be "to make it possible for the students to demonstrate their mechanical knowledge, their artistic ability and their thinking capacity." As to method, Mr. Levitas said: "It has been found to be of the greatest benefit to adopt the practical or productive method in the teaching of printing in the high school as against the purely pedagogical method. For that purpose the classroom is to be regarded as a printingshop, with its commercial spirit and atmosphere." A school journal was advocated by this speaker as the best means for applying instruction. In such a project the boys "would be able to give expression to a variety of impulses," he asserted, "and would find there the greatest opportunity for an allround intellectual and practical training. This work would also bring into play, from the technical point of view, every phase of typographic knowledge in the most comprehensive and practical manner, and would at the same time give the students some insight into the journalistic field.'

James Coughlin, of the Murray Hill Vocational School, New York, gave a very interesting report for the vocational schools. The outline of his course and incidents in his own practical experiences proved valuable to the instructors.

The report of Harry Osgood, of Jersey City, New Jersey, was not given until Tuesday morning when he presented for consideration a prevocational course covering twenty weeks. Mr. Osgood has done a great deal of original work along prevocational lines and his report created favorable comment.

Neils Hanson, of the Manual Training School, Perth Amboy, New Jersey, presented the manual training side of the discussion and gave in detail his way of training students in the art of printing. We wish that it were possible to give these reports in full at this time—and particularly Mr. Hanson's, but space will not permit it.

At the conclusion of the reports on trade courses Charles N. Walker, of the Cass Technical High School, Detroit, Michigan, asked if the courses of study presented were actually given or were theory. If they were actually given, he wanted to know how the different subjects were handled and suggested that the convention hold the remainder of the session in a classroom where those who had presented courses could illustrate how they were taught with the use of a blackboard. This proposition could not be carried out at that time but it seemed to many of those present that he had struck the right idea and that what teachers of printing wanted was not so much a list of operations and subjects as exercises illustrating methods and the amount of time required.

With the report of Arnold Levitas on extensive courses for teachers of printing and the reading of the financial condition of the association by the treasurer, the session was concluded and the convention adjourned until the following day.

The opening session of the convention was presided over by Joseph Donnelly of New York, president of the International Association. The mayor of Newark, Hon. Charles P. Gillen, welcomed the convention to the city and recommended the local school system to the consideration of those present as one of the finest in the country. The address by Dr. David B. Corson on the "Educational Value of Printing" showed that the relation of printing with academic or cultural subjects is closer and more essential than is that of other manual training subjects and that it is therefore of greater value. He said that he would like to see a printing-shop in every school, not for the teaching of it as a trade subject, but for its educative power. Five years ago there were fifty-seven school printing-shops in this country, Dr. Corson stated. Today there are a thousand, he said. He was of the opinion that "the way to learn is to do things practically," and he talked on the subject of printing from what he termed "its kinship to other subjects. If pupils could set up their compositions in type they would make fewer errors in sentence structure and punctuation.'

The next speaker, Cephas I. Shirley, assistant superintendent of Newark schools, said he hoped some day to see a special supervisor of printing, and part-time continuation schools where the journeyman could take special art training.

An address by Hugo B. Froehlich, director of manual arts of the Newark schools, ended the opening session. He illustrated his talk and handled the subject from the art standpoint.

At the session held on Tuesday morning the subject of the re-education of crippled soldiers was given consideration. By a rising vote the convention pledged its aid in this work.

Much dissatisfaction was expressed by the delegates at a tendency of boards of education to require production from printing-plants at a sacrifice of educational values.

R. Elmer Throssell, of Newark, New Jersey, was re-elected president, and the other officers chosen were: vice-president, C. N. Walker; secretary, L. A. Pendergast; treasurer, Harry E. Milliken. Council members elected were: Harry Burns and Thomas Summerville.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"History of Paper Manufacturing in the United States."

While much has been written covering various phases of the paper-making industry, and an occasional article has appeared as to its development in America, no attempt was made to present a complete record of the business in concise, convenient form until the appearance of the book "History of Paper Manufacturing in the United States."

This history covers the origin and expansion of paper-making in the United States, and is undoubtedly as complete a record as can be compiled. The opening chapters relate of early colonial times, beginning with the year 1690, when the first American paper-mill was built, and many interesting facts are set forth regarding the first feeble attempts at hand manufacture, at a time when the possibilities of the use of paper and its manufacture by mechanical means were not yet realized. Full reference to the source of information, as well as rare old illustrations of pioneer manufacturers, their mills, trade-marks, etc., add to the value of the book from the historical standpoint. The book enlarges on the subject of paper-making down to our own modern times.

It is bound in Fabrikoid leather, containing over 350 pages and 100 illustrations.

"History of Paper Manufacturing in the United States," by Lyman Horace Weeks. Published by the Lockwood Trade Journal Company, 10 East Thirty-ninth street, New York city. May be ordered through The Inland Printer Company. Price \$3.

"Newspaper Building."

That the newspaper is "an ever-unfolding encyclopedia" is a statement to be taken literally, both as to its contents and the mechanical problems it has to contend with. However, a very encyclopedic treatment of the subject from all angles is to be found in the book "Newspaper Building," by Jason Rogers.

There are perhaps few men in the country as thoroughly acquainted with this vast subject as Mr. Rogers, and his book is the outgrowth of thirty-seven years of experience in the publishing and promotional end of the business—the last six years of which included visits to practically every important city in the United States for the purpose of a keen study of newspaper practices and advertising conditions.

As to its aim, we use the author's own words: "It is to provide compass and chart, so to speak, for those who will follow us on the sea of journalism, unable to draw on past experiences by personal contact as we can," and we can recommend it as an efficient instrument in accomplishing this

Divided into seven parts, the first section of the book, headed "The Background of Experience," deals with the early beginnings of our greatest American newspapers, with interesting sketches of such men as Stone, Lawson, Colonel Nelson, Pulitzer, Ochs and McLean, and the principles or policies they formulated.

Part two, on "Beginning a Newspaper Career," discusses thoroughly the questions that hinge on whether to buy an old paper or start a new one; the forecasting of operating expenses, and a discussion of morning versus evening papers.

Part three has chapters devoted to the pure-food campaign; fashions and intensive work; the school page and home features; special news service; on knowing your readers, and the ratio of reading to advertising.

Part four deals with the plant; its location and layout; press and stereotyping equipment; composing machinery; spacesaving economies; mechanical problems and labor.

Part five, on Advertising, discusses the rate-card; discounts and rates; the use of graphic charts for visualizing comparative records; on "taking your own medicine," and "visualizing your city."

Part six, on Circulation, covers the subjects of promotion and delivery; premiums and contests.

The last section, devoted to "Modern Efficiency," contains the following chapters: the budget system; the dead-line theory of expense; meeting increasing costs; keeping track of expenses; on the "little Black Book," and a summary.

The book is interspersed with illustrations of famous newspaper men, reproductions of newspapers, diagrams and charts.

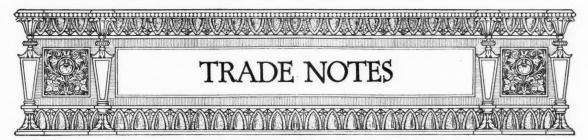
"The Country Weekly."

The rural journalist and the student of the country field will find an enlightening manual in Prof. Phil C. Bing's new book on the country weekly. There being a wide difference between the requirements of a country paper which must necessarily involve a broad general and local knowledge, and that of the city paper which employes specialists for each department, Prof. Bing deals strictly with the problems and possibilities of the country field. He presents many new aspects and discussions, with the aim to assist in systematizing a field hitherto vague and unorganized.

The book contains chapters on local news, provincialism in the country paper, leads, style and diction, news policy, country correspondents, reporting, the personal touch, agricultural news, editorials, community betterment, publicity, circulation problems and mechanical equipment.

A chapter on cost-finding will prove especially valuable to the publisher who has hitherto made no attempt to place his cost computations on a scientific basis — which invariably is the cause of so many country publications having a low credit rating. The need of a reliable cost system in country offices and the comparative simplicity of such a system is discussed fully, and figures given to illustrate the points of the system.

"The Country Weekly," by Prof. Phil C. Bing. Published by D. Appleton & Co., New York. May be ordered through The Inland Printer Company. Price \$2; postage 10 cents extra.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Harry C. Hallenbeck Passes On.

Harry C. Hallenbeck, president and treasurer of the Wynkoop-Hallenbeck-Crawford Company, printers and binders of New York city, died on April 11, at his home near Shrewsbury, New Jersey.

Among other positions, he was at one time State Printer for Michigan, and also held that office for New York and Vermont. He was also a director of the Lanston Monotype Machine Company.

Besides a long association with one of the oldest printing concerns in the country, established in 1856 and incorporated by Mr. Hallenbeck in 1896, his energies were directed in other lines, serving as mayor of the city of Montclair, and also being well known in eastern real-estate circles.

His widow and a son, John J. Hallenbeck, survive.

New Officers for the DuBois Press, Rochester, New York.

The DuBois Press, catalogue builders, Rochester, New York, announces the election of Howard W. Coggeshall as vice-president and a director of the company. Mr. Coggeshall's reputation as a printer is well known among discriminating clients in central New York, where the fine product of the Coggeshall Press has attracted favorable attention to his ability.

James C. Hughey, for the past two years assistant superintendent of the Union & Advertiser Company's printing department, was elected secretary of The DuBois Press and will devote his energies to the sales and service department along with Mr. Coggeshall.

The Art Alliance of America.

From April 17 to April 27 the Art Alliance of America held an exhibition of containers; that is, boxes, bottles, cans and other covers in which manufactured products are sold. On April 20 president Arthur Allen, F. A. Kendrick, H. H. Cooke, Fred W. Goudy, J. H. Chapin and Edward B. Edwards, all members of the American Institute of Graphic Arts, gave some practical criticisms of many of the containers in the exhibit.

The Art Alliance is an educational society composed of business men, artists, educators who are endeavoring to bring our American industries in touch with artists, designers and craftsmen who have original designs and the ability to put them to practical use, thus encouraging American manufacturers to produce the most beautiful objects "Made in the U. S."

The present world-wide crisis offers the opportunity to develop American talent and make us independent. That we may win in the commercial war which will follow the close of the military conflict is the aim of the American Art Alliance, the address of which is 10 East Forty-seventh street, New York.

North Idaho Press Association

Newspaper publishers of northern Idaho met at Moscow March 14 and 15 for the organization of the North Idaho Press Association. G. R. Scott, of the Coeur d'Alene Press, was elected president; A. H. Alford, of the Lewiston Tribune, vice-president; and D. Harold McGrath, of the Kellogg Record, secretary-treasurer. These, with R. H. Stevenson, of the Wallace Press-Times, and George R. Barker, of the Pend d'Oreille Review, Sandpoint, form the executive committee.

The convention program included a visit to the University of Idaho; the plant of the Idaho National Harvester Company; addresses by Edgar B. Piper of the Portland *Oregonian*, President Lindley of the University of Idaho, President Thompson of the University of Ohio, and C. E. Arney, western industrial and immigration agent for the Northern Pacific Railway. The publishers were entertained at a noon luncheon at the University of Idaho and a banquet by the Moscow Chamber of Commerce.

President J. C. Kaynor and Secretary N. Russell Hill, of the Washington State Press Association, attended and extended an invitation to the Idaho membership to attend their convention which is to be held in Spokane, from July 18 to 20.

"Ars Typographica."

Under the supervision of Frederic W. Goudy, the Marchbanks Press, 114 East Thirteenth street, New York, will issue occasionally a publication devoted to the art of printing rather than the business of printing. It will therefore treat largely of design in types, books, magazines, advertisements, etc. Articles are promised on the history and development of types and printing; facsimiles of old title-pages and manuscripts; bits of typographic lore; hand-lettering of distinction. The productions of famous private presses will receive attention where the objective of these presses is an esthetic one.

Ars Typographica will be printed from hand-set type, illustrated with photogravure, half-tone and line engraving. The size will be 8 by 12 inches, of approximately 48 pages and cover, with decorations by Mr. Goudy. It is planned to issue the publication quarterly, but subscriptions are invited for the first number only, at \$1 a copy.

Old-Time Printers' Association Elects Officers.

William A. Cahill, head of the Cahill-Carbery Printing Company, was elected president of The Old-Time Printers' Association of Chicago, at its annual meeting in the Hotel LaSalle April 14, and Andrew B. Adair, superintendent of the composing-room of the Chicago Daily News since its first issue, was chosen vice-president. William Mill was re-elected to the secretary-treasurership, a post he has filled since 1885.

A committee was named by President Cahill to cooperate with Principal J. Katherine Cutler, of the Henry O. Shepard public school, in celebrating the birthday anniversary of Walter Scott, printing press inventor, whose portrait appears in the Old-Time Printers' memorial window in the school building. The Press Club and the Old-Time Printing Pressmen's Association have also been invited to participate in the exercises, which will be held on May 22.

President Opie Read and Frank Comerford, of the Press Club of Chicago, eulogized the memories of John McGovern, veteran author, George Eckert Lincoln, Chicago manager of the Mergenthaler Linotype Company, and Will A. Hutchinson, former postmaster of Oak Park, who were members of both the Old-Time Printers' Association and the Press Club. Other speakers related reminiscences of F. Marion Leyda, George N. Bond and Henry Dean, whose deaths had also occurred during the year.

United Typothetæ of America News Notes.

With the cooperation of the printers of Trenton, New Jersey, Representative James J. Vance has organized a branch of the United Typothetæ of America which is known as the Employing Printers' Association of Trenton. This organization has arranged a budget on a threeyear basis which includes the maintenance of a local office and the services of a permanent secretary. George H. Schryer, of Philadelphia, has been appointed secretary and undertook his duties on Monday, April 1. The Trenton association has adopted a program that is of a very constructive nature and includes a five weeks' contract for the installation of the Standard cost-finding system by one of the cost representatives of the national organization. What the Trenton printers have undertaken should be a source of inspiration and encouragement to groups of printers in other localities who, through lack of coöperative practices, are constantly losing much which otherwise they and their respective printing establishments could profit by. Representative Vance is now engaged in a similar constructive movement in York, Pennsylvania.

E. T. Miller, special representative, has finished his work in northern Indiana by organizing the St. Joseph Valley Typothetæ, which includes the cities of South Bend, Elkhart, Plymouth, St. Joseph, Mishawaka and Benton Harbor. The organization has entered into a type of program which is comprehended by the three-year plan. This is one of the first localities to put into actual practice the features of this enlarged program of activities of the United Typothetæ of America. A budget has been provided for, which includes a headquarters office in South Bend, the employment of a permanent secretary, participation in a cost contract for the installation of the Standard cost-finding system, and study classes where the Standard educational courses will be used. Theodore Seidemann is taking up his duties as district secretary, beginning the work on Monday, April 8. He is going into the community well prepared, having spent considerable time in intensive training at the national

office. The printers of the district are very enthusiastic and prophesy a great change in conditions for the future. In fact, the basis upon which the organization has been perfected assures most definitely a line of constructive results.

The returns of annual cost statements from members are being received at headquarters, but there are as yet a number to be heard from before the actual compilation of the report can be undertaken. It is very evident that the statement for 1017 is going to prove of considerable importance, particularly as the abnormal conditions of the past year have caused a number of increases in operating costs in the printing-plant. The constant calls that the national office receives for dependable cost data emphasize the importance of the annual composite statement, and because this report and its value hinge upon the coöperation users of the cost system give towards its compilation, all members are urged to immediately submit their reports if they have not already done so.

It is very evident that cost-finding among printers is a subject so important that even banking institutions are taking an interest in its application to printingplants. The national office has recently provided banking-houses with complete literature on this subject, to be used by their publicity and other departments. Banks have for some time paid recognition to printing-plants operating the Standard cost-finding system, and it is an encouraging sign indeed when a national bank, for instance, desires to fortify itself with first-hand information on this subject as it applies to the printing-plant. The national office is finding that gradually the prophecy of the Hon. Edward N. Hurley, made some time ago, is coming to pass. He said: "Within five years there will be very little money loaned by any bank of the United States to the merchant. or manufacturer who can not present a statement showing detailed information, not only regarding his true assets and liabilities, but also signifying that he is conducting his business in an efficient manner and can show his true costs of production." Every employing printer who has not already in operation the Standard cost-finding system should immediately procure from the national office full and complete information on this important subject. He owes it to his business to do so.

Many members of the United Typothetæ of America desire to use a reproduction of the Typothetæ emblem upon their stationery and advertising literature. The national office is prepared to supply logotypes suitable for use in either one or two colors. Write for a set.

Activities of Denver Printers.

Bruce Kistler, late of the Kistler Stationery Company, has been successful in obtaining a second lieutenancy in the Signal Corps of the Aviation Department of the army. Lieutenant Kistler is a nephew of W. H. Kistler, of the company bearing his name, and a cousin of Maj. Erle Kistler, who is now in France. Major Kistler wrote a letter stating that he was in the best of health and looking forward with anticipation to the time when he and his men would go against the enemy. He paid a high tribute to the morale of both the French and English armies.

Denver is a printing center where work from various parts of the world is executed. As an illustration, the Brock-Haffner Press received an order from Tientsin, China, for the printing of a class-book for the graduating class of 1918 at Peiyng University. The order includes the making of all necessary half-tones, and the whole work of arranging the type and other details is left with the Denver concern. The job will be shipped during the next month or two, and afterwards it will be reprinted in Chinese at Tientsin.

Altogether, the Denver Typographical Union has twenty-seven blue stars for members in the service and one gold star for F. A. Weed, of the Marine Corps, who died at Galveston, Texas. The union has voted to carry in good standing all members enlisting in the allied armies as well as those of the United States service.

The Denver Typothetæ is young in point of age so far as organization life is concerned, but it is progressive in its policies. It was reported some time ago that a great deal of printing for the Government was being done outside the Government Printing-Office. Denver was getting none of it and no action could be obtained by long distance telegrams and correspondence. The printing was being contracted for every day and the Intermountain printers neglected. The Executive Committee decided to send a delegation to Washington, so Orville L. Smith, president of the Smith-Brooks Printing Company, and Secretary-Manager Henry Allen were appointed, and spent two weeks at the capital. The data which they gathered is very interesting. Over a quarter of a million dollars' worth of printing is being contracted for every month outside the Government Printing-Office, and this mammoth plant is turning out over a million dollars' worth of printing a month; these figures are cost, with no profit added. The mission from Denver put up to the department heads the advisability of establishing a distributing zone in the

Middle West, with Denver as a center for reaching points in Colorado, Utah, New Mexico, Wyoming, Montana and the western parts of Nebraska and Kansas. Backed by Governor Gunter, who was in Washington at the time, and the senators and representatives from Colorado, the proposition was favorably received, and it is hoped that the visit of the delegation from Denver will meet with success. If so, the printers of the Middle West will get a share of the work which is now being enjoyed by eastern printers, who are getting far from what they should for their products.

Gene C. Holton Passes Away.

Gene C. Holton, president of the Holton Printing Company, Brooklyn, New York, died on April 5 after a week's illness of pneumonia.

Having started as a lad of fourteen with the position of "devil" in the office of Rogers, the printer, in John street, New York, he was associated with the printing business practically all his life. Seven years after his advent in Rogers' office, he went with H. T. Patterson & Co.; in 1895 he became manager of the job-printing department of the *Brooklyn Citizen*; ten years later, together with Samuel H. Burns and Henry Nelson, he organized the Holton Printing Company.

Aside from his reputation as an unusually successful business man, Mr. Holton established an enviable record as being one of the most conscientious men in the printing field, liberal to all his employees and carrying out the policy of being a true comrade instead of a "boss." "He never turned down a chance to help the other fellow," was the eulogy spoken by one of his employees who had worked for him many years.

Mr. Holton was a member of the Employing Printers' Association of New York, Typographical Union No. 6, Brooklyn Rotary Club, Adelphi Associates and Brooklyn Institute.

Max Schmidt, Chairman National Exhibit Committee.

The Associated Advertising Clubs of the World have signally honored Max Schmidt, of San Francisco, by appointing him chairman of the National Exhibit Committee. This body will handle the entire exhibit of the coming convention in San Francisco, July 7 to 11. Mr. Schmidt's qualifications for this position are recognized from coast to coast. Whenever lithography is discussed, the name of this pioneer is favorably mentioned. His able handling of the complex affairs of the National Association of Employing Lithographers is familiar to all the trade, and only an excess of other duties compelled him to decline renomination as president.

Forty-six years ago he founded the Schmidt Lithograph Company, and still remains at the head, directing its policies and activities. Years of experience in civic affairs have fitted him to handle the details of the advertising exhibit, and we take this occasion to congratulate the Associated Advertising Clubs on their choice.

He has already set the wheels in motion and a generous response from all exhibitors is expected. The city has allotted the third and fourth floors



Max Schmidt.

immediately adjoining the great rotunda in the city hall for display purposes. The golden California sunshine streaming through the windows makes this location an ideal one. Mr. Schmidt has considered this great factor in his plans and will feature it as a part of the royal welcome to be extended visitors.

News of the Philadelphia Printing Field.

The class in estimating of the Typothetæ of Philadelphia has been accomplishing good work during the past few months under the direction of William C. Ritzius, the instructor. Three members of the class have secured positions as estimators. The class is meeting every Tuesday evening from seven until nine o'clock. There are about twenty-five members, all earnest students. There is room for a few additional scholars. The course is free.

On Saturday afternoon and evening, March 23, the Manco Club, an organization made up of employees of the William Mann Company, held a celebration which might be called "the regular spring opening of the club." This is the eighth anniversary of the

association. On account of some of the most talented members being away at the front in the fight for Liberty, the club was not in a position to give its usual musicale and entertainment, so for that reason seats were taken for the afternoon performance in Keith's "Million Dollar Theater," about one hundred being in the party. After the theater the crowd proceeded to Kugler's Restaurant where special banquet tables had been reserved. While the dinner was somewhat Hooverized, it was a splendid repast. At the close of the banquet a patriotic address was delivered by Prof. John Dennis Mahoney, of the West Philadelphia High School for Boys. Other short talks were given by prominent members of the club. The report of the secretary proved that the club was in good financial shape. Officers for the present year are as follows: Governor, George S. Peters; vice-governor, Herbert Pfizenmayer; treasurer, Charles E. Adams; secretary, Reuben Fitzkee.

Barnhart Brothers & Spindler Burned Out at Dallas.

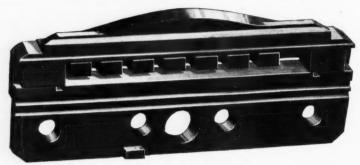
Fire which originated in the Red Cross workrooms in the building occupied by Barnhart Brothers & Spindler at Dallas, Texas, completely burned the stock of that company there. Temporary quarters were secured only two doors away, and carload shipments of new stock were wired for and received quickly so that business was not interfered with to any serious extent. The Kansas City and St. Louis houses filled rush orders during the period the Dallas branch was not able to do so.

Henry Kahrs Announces New Engraving Process.

Henry Kahrs, the well-known manufacturer of and dealer in stereotyping outfits, located at 240 East Thirty-third street, New York city, has announced the perfection of a new engraving process for making line-cuts. The plates made by the process are known as "Kalkotypes." For small-town papers having artistic talent at their disposal, but without photoengraving facilities, the process offers illustrating possibilities at small cost. The plates, which are in reality stereotypes, are made by drawing the picture or design in the thick, soft coating of the Kalkotype matrix board, after the manner employed in the chalkplate system, after which the matrix is placed in the casting-box and the plate made. The drawing is done with easily constructed tools which the operator can make for himself, so we are informed. Readers who are interested in such a process, or who think they could use it to advantage, should write Mr. Kahrs at the address given for particulars.

Stevenson's Type-Furniture Mold.

Ashton G. Stevenson, who has become well known to the trade through the various devices he has invented in connection with slug-casting machines, anFor years printers have been looking for a cheap substitute for the wood base almost universally used for the mounting of zinc, half-tone and electrotype plates — a substitute that would avoid the "sponginess" of wood under pressure,



Patented mold for the casting of furniture and low-quad slugs on standard machine.



Quad block and slide for forming recess in upper portion of quotation furniture

nounces another new one: a mold for casting quotation furniture, or any height of metal base, in any size from six to thirty-six points, thirty picas long, the mold being applicable to all three types of slug-casting machines.

"Steve," as he is known by every printer from coast to coast, styles his latest invention "Stevenson's type-furniture mold." This mold is a replica of the standard molds used with linotypes, intertypes, and the linotype slug and rule casters, except in thickness, the new furniture mold being .750 of an inch instead of .875. To offset this difference in casting furniture and low slugs, a special quad block is employed in which special slides operate, the shape and contour of the slides determining the face or top of the furniture, or the height of the metal base.

The mold is designed for the rapid production of metal spacing material—real, full-size quotation furniture, eighteen, twenty-four and thirty-six points, thirty-pica measure, as true, square and rigid as any printer might desire.

By simply shifting a slide in the quad block, metal base with solid top, of any desired height, may be produced in corresponding unit sizes with the same speed, accuracy and rigidity of product. Metal base can thus be quickly and cheaply made for the mounting of zincs, half-tones, electros and stereotypes of the exact height required for the varying thicknesses of these plates. and the shrinking and warping under varying climatic conditions. Printers in ad-alleys of daily papers, long ago discarded the wood base as unfit for mounting where the stereotyping process was required. Today, where soft metal base is used the plate must be "sweated" another with absolute security without the aid of heat. This research and exploration has materially delayed the advent of this new metal base, for Mr. Stevenson refused to bring out the base without providing a means for attaching the plates. In operation, the plate is treated with a spray of the cement from the nozzle of a common atomizer. The base is likewise sprayed. The cut or plate is then placed in position with the pressure of the hand, and in ten seconds it is set. While it is next to impossible to separate the base from the plate, a bath of a few seconds in another solution causes the cement to release its grip.

Plants using slug-casting machines no longer have any excuse for lacking all the metal furniture or metal base required, no matter how large the job. Another feature where time is important, and fast work is necessary, lies in the facility with which this furniture can be cut to measure. It is claimed that expert make-up men can cut it to fit far faster than they could go to the rack and sort up the pieces for the required measure. Furniture or base can be cut to pica measures, preserving a wall full height on all sides. It can be used over and over, or, if the plant be on a nondistribution basis, it can be dumped in the pot with the type, leads, slugs, etc.

Another original product is also made possible with this new furniture mold. Six and twelve point low slug liners are provided, whereby low-quad dash lines, low-quad imprints, low-quad running heads with or without folios, using reg-



Slug cast from ordinary linotype matrices showing the low quad feature.



Dash cast on quad block slide to avoid the cutting away of high quads.



Quotation furniture slug, thirty-six point by thirty ems, cast without change of machine.

on by the electrotyper or tacked on by the stereotyper or printer.

Mr. Stevenson's metal base, it is claimed, will eliminate the sweating and tacking. For many months he has been delving into the mysteries of chemical laboratories in search of a cement that would bind one piece of soft metal to

ular linotype matrices for the characters, may be made full thirty ems or shorter measures. For newspaper or magazine work, two single-column low-slug dashes may be made at every cast, sawing to proper lengths.

A clearer concept of the many utility and novel features of this multimold is afforded by the illustrations and explanatory captions accompanying this article. Mr. Stevenson is pardonably proud in securing basic patents on this device, these being issued March 26, 1918. In his application every claim was allowed as made, only one word in the entire application being altered. A number of other patentable features have been allowed which will be issued in due course.

All parts of this mold are made of the best quality of Jessop steel by the Dearborn Type Foundry.

Francis X. Schmidt, of American Steel Chase Company, Changes Name.

By court decree, Francis X. Schmidt, vice-president of the American Steel Chase Company, 38 Park Row, New York city, has been permitted to change his name to the Americanized form, "Smith," and he will hereafter be known as Francis X. Smith. Mr. Smith has been American in all but name for years, so now he is a "true blue" American.

J. Henry Stephany with Syracuse Smelting Works.

Printers throughout New York State will be interested to know that Mr. Stephany — or "J. Henry," as he is known to his friends — is now engaged in selling Stanley Process type-metals. Mr. Stephany believes that there is a large field for linotype and stereotype metals and gave up his connection with the American Type Foundry to represent the metropolitan interests of the Syracuse Smelting Works in the sale of linotype, monotype, electrotype and stereotype metals. His pleasing and persistent personality, together with his wide knowledge of the field, assures his success.

Report of Intertype Corporation.

THE INLAND PRINTER has been furnished a copy of the annual report to the stockholders of the Intertype Corporation. In the letter of H. R. Swartz, introductory to the balance-sheet, we note the following interesting paragraphs:

"The business of your corporation continues to expand in spite of adverse conditions incident to all manufacturing during the past year. The sales for the year ended December 31, 1917, were over thirty-two per cent greater than for the year 1916.

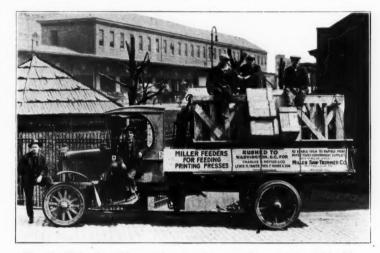
"Expenditures for additions to machinery and equipment for the year amounted to \$118,681.06, greatly increasing efficiency, and will result in improved product.

"Owing to rising costs the profits have not been as large for the year 1917 as they were in 1016. The cost of all materials has been increased and we have been handicapped by embargoes on incoming and outgoing freight.

"Twenty per cent of the men that were in the employ of the corporation at the time war was declared are now in the service of the Government."

Miller Saw-Trimmer Company on the Job with Motor-Trucks.

To enable the printers in Washington and Baltimore to fill rapidly United States government orders for printing, and to maintain Miller service up to its pany has bestowed an unusual amount of care and consideration on the designing and cutting of this face. Old Style No. 7 is largely based upon a series originally cut by the Bruce Foundry in the early seventies, which in its turn appears to have followed, in essentials at least, the details of a face designed and cut some years before by the celebrated Edinburgh founders, Messrs. Miller and Richard. The letter is assuredly a beautiful one. In addition to the grace of line of the letters themselves, they are, when collectively composed in the page, so sub-



How the Miller Saw-Trimmer Company Overcame Transportation Difficulties and Rendered Service to Its Customers.

high standard during these strenuous times of car shortage, embargoes, etc., the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, has once more resorted to the use of motor-trucks to deliver its feeders. A motor-truck loaded with the automatic feeding devices left Pittsburgh at 1:00 P. M. on Thursday, March 28, and arrived at Washington at the same hour two days later, the drive of 253 miles being made without accident in 48 hours. The time compares favorably with that normally required by the express companies.

The company also recently announced the appointment of E. C. Babbidge as its manager for the States of Massachusetts, New Hampshire, Maine and Vermont, the headquarters being at 101 High street, Boston.

Mergenthaler Company Announces New Linotype Face.

In a handsome booklet, The Mergenthaler Linotype Company makes the first showing of its latest face, known as the Old Style No. 7. In pursuance of its fixed policy of advancing the printing art to the highest standard, that com-

dued in color, owing mainly to the slight contrast between their fine and heavy strokes, that they are unusually easy to read. In addition to matter descriptive of the style, several pages of specimens set in Old Style No. 7 are shown.

National Machine Company Issues Valuable Booklet.

The National Machine Company, 111-135 Sheldon street, Hartford, Connecticut, manufacturers of Hartford printing, embossing, cutting and creasing presses and National printing-presses, has recently issued an especially attractive and valuable booklet. It is entitled, "Directions for Unpacking, Installing and Operating Hartford Cutting and Creasing Presses." While brief, it is reliable and should be of considerable value to pressmen in box-making plants. The booklet was prepared by an expert, the information contained therein being obtained from some of the largest boxmaking plants in the country. The booklet was gotten up to be furnished buyers of Hartford presses, but, we are advised, copies will be sent free to established boxmakers upon their request.

THE INLAND PRINTER | WANT ADVERTISEMENTS

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U.S.A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

Vol. 61.

MAY, 1918.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

AUVENTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of noveles, advertising devices, and all cash-with-order goods, are required to tisfy the management of this journal of their intention to fulfil hontity the offers in their advertisements, and to that end samples of the hing or things advertised must accompany the application for adversing space. ng space. THE INLAND PRINTER reserves the right to reject any advertisement

FOREIGN AGENTS.

FOREIGN AGENTS.

JOHN HADDON & Co., Boyland.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads received in Chicago later than the fitteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Frinter free to classified advertisers.

BUSINESS OPPORTUNITIES.

UNUSUAL BUSINESS OPPORTUNITY—The advertiser is desirous of coöperating with a progressive printing-house executing, or willing to execute, steel-die embossing, to put on the market a line of Christmas greeting-card folders; this is an opportunity for a firm to increase its business with an art line showing real profits and capable of a big future; the advertiser is at present publishing a line in Canada, but is positive that there is a bigger and wider field in the States; he has had a unique experience, not only in manufacturing, but also selling the finished product on an unusual plan; a sharing of profits would be essential to the agreement; the financing, which would not be large in amount, would have to be done by the firm with whom the arrangements were made, as the advertiser's money is locked up in his own business; he has, however, the necessary knowledge to make a success of this proposition. If you are a progressive house wishing to take up a line that will develop, write fully the class of business you are now carrying on. B 635.

FOR SALE — Complete printing and binding plant, either in whole or in part: I Huber press, 49 by 66; I Scott press, 42 by 55; I Gally platen, 10 by 15; I Colt's Armory, 13 by 19; I proof-press, 19¼ by 25¼; 2 Latham stitchers; I Boston stitcher; I specially built Dexter folder with Cross feeder; I Universal letter-folder; I Sheridan round-cornering machine; I Central Machine Works folder; I signature press; I Rosback rotary perforator; I drill press; I 36-inch Sheridan cutter; all machines equipped with motors; composing equipment. ADVERTIS-ERS LITHO & PRINTING CO., 258-262 Milwaukee st., Milwaukee, Wis.

A GENUINE OPPORTUNITY — \$8,000 cash buys a modern printing business, located in a fireproof building in the heart of New York city; established over 10 years; about \$30,000 of the best grade of work yearly (which can be increased); plant consists of 2 cylinders, 4 jobbers, cutter, stitcher, etc.; a clean proposition with no obligations; owners retiring. B 469.

COME TO ARKANSAS—One of the best-equipped Democratic weekly newspaper and job offices in richest rice district in Arkansas for sale; practically all new machinery; doing an annual business of \$5,000; population, 1,500; retiring from business; \$3,000 cash required, balance on easy terms. J. M. LANDIS, DeWitt, Ark.

FOR SALE — Account owner entering Government service, will sell weekly and job shop in fine Southern town; good business and prospects; \$2,500, part cash, balance as you like it. BULLOCK COUNTY BREEZE, Union Springs, Ala.

PRINTING-PLANT FOR SALE — Capable of big development; linotype, Babcock, three Gordons; thoroughly equipped in every department; new building specially built; good reason for selling; easy terms. Write BOX 86, Geneva, N. Y.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

WANTED TO PURCHASE daily or weekly paper in town of 5,000 or larger in Middle West, preferably Michigan, Ohio or Indiana; business and equipment must be good enough to bear personal inspection. B 640.

FOR SALE — Paying job-printing plant in thriving Illinois city; investigation welcomed; 2 cylinders, 3 Gordons, linotype, ruling-machine, new type, steel racks, plenty material. B 632.

A GOOD PRINTER can obtain a half interest in one of the best plants in the South for very little money; must be man under 50; or will sell very cheap and on long time. B 634.

FOR SALE — Good, live job-printing plant in Indiana county-seat of 20,000; price, \$3,500. B 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Megill's Patent SPRING TONGUE GAUGE PINS



OUICK ON Send for booklet this and other styles Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency, Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr. 60 Duane Street From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES

VISE GRIP Send for booklet this and other styles

FOR SALE.

FOR SALE.

FOR SALE — Secondhand Kidders: One all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. Also one straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotype plates; will furnish delivery to suit requirements and thoroughly overhaul for fairly quick delivery. Also secondhand Kidder roll-feed bed and platen presses: one 8 by 12 inch one-color press, with rotary slitting attachment, cut-off and flat delivery. One 12 by 26 inch two-color press with slitting attachment, special parallel motion tape delivery, with automatic lowering table. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — Folding-machine, drop-roller, must be cheap. We have for sale 16 Wesel blocks with hooks; 8 imposing-form tables, iron tops, Chambers' 33 by 46 three and four fold and 32 two-on point folder; 57-inch C. R. Carver paper-cutter, rear shaft; Morrison wire-stitcher, with motor connected; 14 by 22 Colt's; Model B Cleveland folder; No. 1 two-letter linotype; electric time clock with 2 stamps, etc.; Cottrell 38 by 50, new series, high-speed, two-revolution, convertible delivery, very cheap for quick sale. PRINTERS' MACHINERY EXCHANGE, 609 Commerce st., Philadelphia, Pa.

FOR SALE — One 36 by 48 inch Kidder two-color roll-product rotary press, with one pair of cylinders; this machine is built so that a second pair of cylinders or a third cylinder for three-color work can be added at any time; it is as good as new and is a bargain; cash or easy payments. THE JENNER CO., Inc., Louisville, Ky.

FOR SALE — Intertype machine, Model A, No. 527; as good as new; 2 magazines, 1 font 8-point matrices Old Style with 8-point Lining Gothic, 1 font 10-point matrices 10-point Old Style with Antique; 1 motor and countershaft. J. F. WALSH COMPANY, Erie, Pa.

FOR SALE — A 31-box revolving gathering-table; a thoroughly efficient gathering-machine requiring a 1 H. P. motor; conserves the energy of the operators and is tenfold quicker than hand. ESCHENBACH PRINTING CO., Easton, Pa.

FOR SALE — Hoe two-revolution press, size of bed 44 by 60, four-roller, for printing or cutting and creasing; will trade in part payment. RICHARD PRESTON, 49A Purchase, Boston, Mass.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines; thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — American looping-machines (self-feed and hand-feed), for looping with twine, books, almanaes, tags and cards. WARD & McLEAN, Lockport, N. Y.

FOR SALE — New model Eclipse combination newspaper and job folder, No. 7: first-class condition, and a bargain, for sale. J. F. WALSH COMPANY, Erie, Pa.

FOR SALE — Router, beveler, saw, proof-press, camera, lens, screens, etc. Write for complete list. G. A. BETTS, care Capper Engraving Co., Topeka, Kan.

FOR SALE — Pennsylvania printer needs room; 30-inch lever cutter, 10 by 15 Favorite press, 8 by 12 Prouty, Washington hand press; bargains. B 646.

LINOTYPES — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE, Model No. 1, Serial No. 8011, with one magazine, liners, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE — Ten 500-volt D. C. motors, 3 to 1/4 H. P., starting-boxes, rails, switches; good condition. H. SILLIMAN, 315 Fourth av., New York city.

LINOTYPE — Model 5 (rebuilt from Model 3), No. 7286; molds, matrices liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

CYLINDER PRESS FOR SALE — Whitlock Premier, practically as good as new; bed size, 33 by 45. J. F. WALSH COMPANY, Erie, Pa.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

AUTOPRESS in eastern Pennsylvania for sale at a sacrifice; 11 by 17; good as new; need room for larger press. B 645.

FOR SALE — No. 7 Boston wire-stitcher, in splendid condition. RICH-ARD PRESTON, 49A Purchase, Boston, Mass.

TYPE, majority never inked, rule, leads, slugs, spacing, furniture, galleys; communicate. B 636.

FOR SALE — One 14 by 22 Colt's Armory press in first-class condition.

HELP WANTED.

Artists

WANTED — Designers and photo-retouchers; exceptional opportunity.
Write immediately, send samples, state salary. EVANS & DUBES,
Springfield, Ohio.

Bindery.

WANTED — Competent ruler who can do general bindery work in medium-size plant; state full particulars. L. H. CURREY CO., 47 Bayliss, Grand Rapids, Mich.

WANTED — Paper-ruler, non-union; in a town in northern Ohio; first-class man wanted; also Cross feeder Dexter folder operator; steady position. B 580.

Composing-Room.

WANTED — First-class compositor, who can also operate linotype and care for machine; good opportunity for A-No. I man; non-union; \$27 per week to start. GRAZER PRINT SHOP, Exchange Bank bldg., Spokane, Wash.

CASTER MAN WANTED — Must be first-class and understand all adjustments and alignment, and capable of producing first-class work; state age, experience and wages expected; union shop. B 631.

WANTED — Compositor in printing department of large manufacturing concern; 10 hours per day and some overtime. Apply, stating age, experience and wages wanted. B 639.

Organization and Cost Men.

WANTED — Men who have a general all-around knowledge of the printing business, with sales experience, are offered most attractive employment as district organizers; also accountants to install the Standard cost-finding system. UNITED TYPOTHETÆ OF AMERICA, 608 S. Dearborn st., Chicago.

Pressroom.

WANTED — First-class cylinder and job pressman in strictly modern plant doing better grade of half-tone printing; do not apply unless you can qualify; prefer married man with some typesetting experience; union; steady position. B 633.

WANTED — Cylinder pressman and feeders in open shop in Connecticut; good position to right man; one not afraid to work overtime. Apply, stating age, experience and wages wanted. B 638.

Salesmen.

WANTED — Two high-grade salesmen; only producers need apply; we want men who can deliver the goods; those with experience in Southern territory preferred; good opportunity to right men. Address Sales Manager, BLOSSER-WILLIAMS CO., 63 N. Pryor st., Atlanta, Ga.

WANTED — Competent, experienced, practical combination printing and stationery salesman; one who is a live wire; good position. WEST-ERN BANK SUPPLY CO., Oklahoma City, Okla.

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN, competent in all branches, with good executive and mechanical ability, steady, reliable, wants position with printingand mecha-house. B 410.

Composing-Room.

MONOTYPE CASTER-OPERATOR, now employed, desires situation in West; 4 years' experience on all kinds of work; union; good mechanic; age 25, with family; total abstainer; Class 4 in draft. B 637.

Managers and Superintendents.

MANAGER-SUPERINTENDENT — Now located as general superintendent of printing and lithographing plant doing high-grade colorwork and catalogue printing; years of practical experience and knows the business from the ground up; has good excuse for making a change, and can give first-class references; would like to locate permanently with reliable, growing concern; married, temperate, reliable. B 642.

SUPERINTENDENT OR FOREMAN — Would like to connect with concern now operating or who expect to install private plant; have had a wide range of experience with men and machines, particularly private plant problems; practical printer, married, sober, dependable and above draft age; best of references. B 468.

PROCESS WORK —and Electrotyping

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free. \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers Published by A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

SITUATION WANTED by a capable manager or superintendent of a printing-plant; thoroughly conversant with printing in all departments and a careful estimator; prefer the South or the Pacific coast. B 643.

MANAGER of medium-sized shop; experienced in every detail of book and job work; capable of assuming charge of composing and press rooms; Philadelphia or near by preferred. B 644.

Pressroom.

SITUATION WANTED — Up-to-the-minute cylinder pressman, capable of taking charge of most difficult work done on cylinder presses, fully experienced in best shops, reliable, character and habits unimpeachable, desires to locate in city 40,000 to 50,000; what can you offer? Write in confidence to B 614.

PRESSROOM FOREMAN or mechanical superintendent, now in charge of a large New York pressroom, desires change; a thorough mechanic, a proven executive, an organizer who will obtain efficiency in quality and production. B 523.

WANTED — Situation as pressroom foreman by a man of wide experience; a good organizer and thorough mechanic himself. B 538.

SITUATION WANTED — Experienced rotary pressman to take charge of pressroom. B 641.

WANTED TO PURCHASE.

PERFECTING PRESS WANTED—To deliver the printed product folded, pasted and trimmed, from 16 to 64 pages, with or without color deck, sizes of product over all 10½ to 11 inches wide, 13 to 15 inches long or thereabouts; write full particulars at once. Plate-bending machine desired, also secondhand electrotyping plant. H. S., 81 Washington st., Chicopee Falls, Mass.

WANTED TO PURCHASE — Routing-machine, combination flat and curved plate router, or curved-plate router for Harris press, 75% inches diameter cylinder. THE KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

WANTED — One 5/0 two-color Miehle printing-press, with or without combination extension delivery and lowering table; must be practically new. THE RICHARDSON PAPER COMPANY, Lockland, Ohio.

WANTED — Secondhand Kidder or New Era roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — Used gold-leaf embossing machine, small standing dry press, graining machine for leather and backing machine. C. H. GRAVES, 3845 Laclede av., St. Louis, Mo.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, Folders, Mail-Cards, Booklets, House-Organs — We furnish two-color cuts and copy monthly. You do the printing and own the cuts for your town. Small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L .- See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typfounders.

Copper and Zine Prepared for Half-Tone and Zine Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city: 1101 Locust st., St. Louis, Mo.: 12 East Second st., Cincinnati, Ohio: 526 New Call bldg., San Francisco, Cal.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER - See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printer's supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROTHERS & SPINDLER - See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROTHERS & SPINDLER - See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.: 212 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER -- See Typefounders

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER - See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. machines for round, open or special shaped holes Multiplex punching-

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typefounders.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

ADD TO YOUR PROFITS

By Taking Orders for Bonds

Write for particulars to

ALBERT B. KING & COMPANY, Inc.

Bond Specialists

206 BROADWAY, NEW YORK



ECONOMY STEEL TIERING MACHINES

enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneu-matic power. Portable, safe and simple.

New Designs and Improvements. It will pay you to get full information.

ECONOMY ENGINEERING COMPANY

423 So. Washtenaw Ave., Chicago
New York Office: Foreign Agents:
85 Murray St. Brown Portable Elevator Co., Chicago

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD Simple, economical, durable

Sheets, 6x9 inches

\$1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY 632 Sherman Street, CHICAGO

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULA-TION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Illinois, for (state whether for April 1 or October 1) April 1, 1918.

of stock.)
Estate of Henry O. Shepard, Deceased, for the benefit of Mrs. Jennie
O. Shepard, 635 S. Ashland av., Chicago, and Mrs. Clara J. Shepard,
635 S. Ashland av., Chicago.
3. That the known bondholders, mortgagees and other security holders
owning or holding I per cent or more of total amount of bonds, mortgages
or other securities are: (If there are none, so state.)

NOTE.— Ed. 1916.

NOTE.— This statement must be made in duplicate, and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.



B. A. Wesche Electric Co. 327 E. Sixth St., Cincinnati, Ohio.

Manufacturers of Direct and Alternating Current Variable Speed Motors for all kinds of printing presses.

Constant Speed Motors for paper cutters, etc.

Write for Information and Prices.

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.

(PN) ELF B. B. B. VULCAN MONARCH KALISTA

EMBOSSOGRAPHY

TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates as fast as ordinary printing.

Complete Outfit from \$75.00 up.

EMBOSSOGRAPH PROCESS COMPANY, Inc. 251 William Street, New York City

BROWN'S Linen Ledger Papers



Brown's Insures Permanent Legibility

RECORDS inscribed on poor quality of ledger paper are like annals written in the sand. Brown's Linen Ledger Paper insures rock-like permanence to important business records. Recommend it to your customers. It is the paper of absolute reliability. No other ledger paper has ever undergone equal hardships without signs of weakening or discoloration.

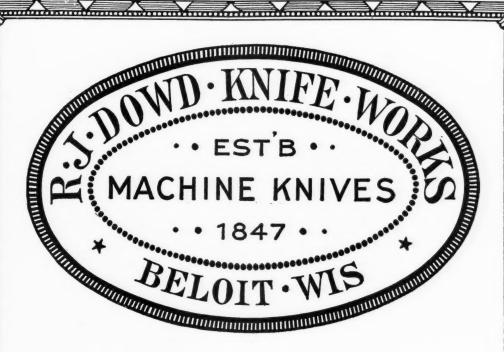
Printers and stationers will find it profitable to keep Brown's Linen Ledger Sample Book in a handy place for ready reference.

Since less than 10% of the cost of a ledger is in the paper, your customers can't afford to use anything but the best—Brown's Linen Ledger Paper. Write for Sample Books.

L. L. Brown Paper Company, Adams, Mass., U. S. A.



Established 1850



- The DOWD trade-mark, shown above, is the master printers' guide in buying paper-cutter knives.
- This DOWD mark is your guarantee of knife quality.
- Your guarantee of a knife that will work fast, give a clean and perfect cut, and hold its edge longest—that's what DOWD on a knife stands for.
- If you are not already one of the big majority using DOWD Knives—start now. You'll always want DOWD Knives in your shop after the first trial.

DOWD Quality is guaranteed and has stood the test for over half a century. Write DOWD of Beloit for knife information.

R.J. Dowd Knife Works Makers of Better Gutting Knives Since 1847 Beloit, Wisconsin

Speed-Durability-Flexibility-Economy

ADVANTAGES ENJOYED TO THE HIGHEST DEGREE BY USERS OF

The WARNOCK and Sterling Systems

"THE FOUNDATION BLOCKS OF GOOD PRINTING"

Why buy something you can just get by with when our systems give you the opportunity to make real money? Don't buy a plate-mounting system sight unseen. Investigate thoroughly.



TOM BATEMAN, General Sales Manager

JAMES T. SHERMAN, Chicago Representative

TOM TRADUCTION CONTROL OF THE PARTY OF THE P

Main Office and Factory Third and Lock Streets CINCINNATI, OHIO

461 Eighth Avenue NEW YORK



1

Why Use Dinse-Page SELECTROTYPES

BECAUSE they are the best electrotypes to be had. (Any user of electrotypes will tell you that.)

BECAUSE they print better than inferior electrotypes.
BECAUSE they require less make-ready than inferior electrotypes.

BECAUSE they wear better than inferior electrotypes.

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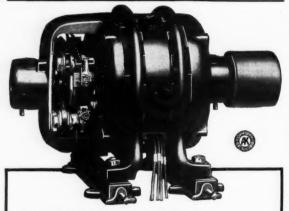
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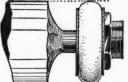
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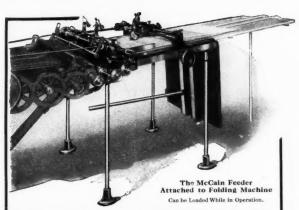
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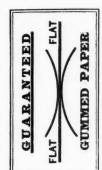
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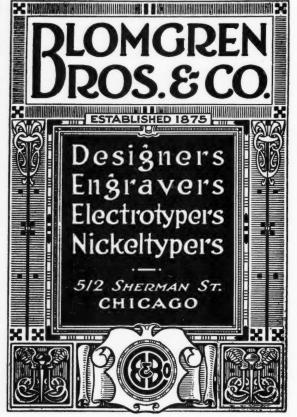
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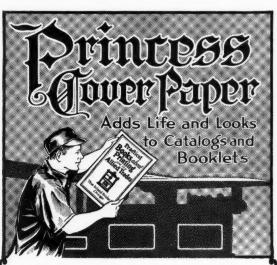
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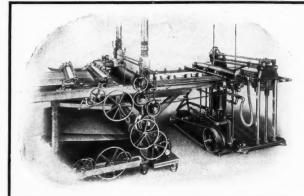
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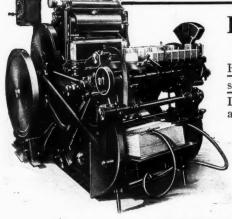
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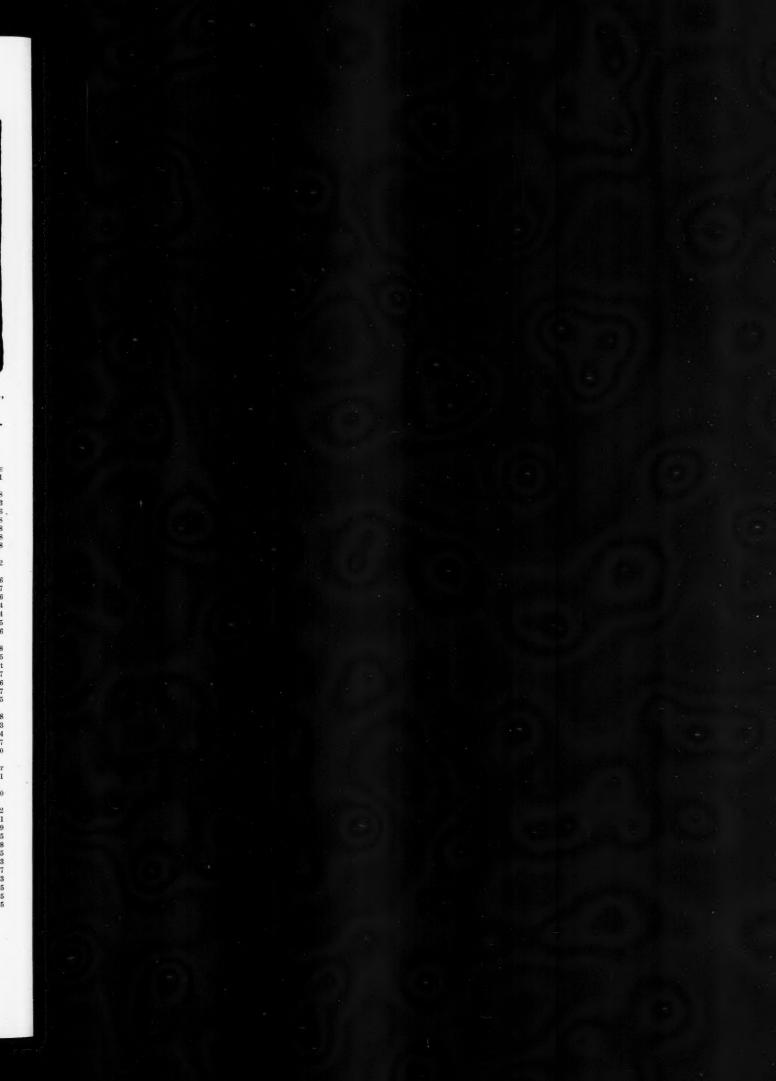


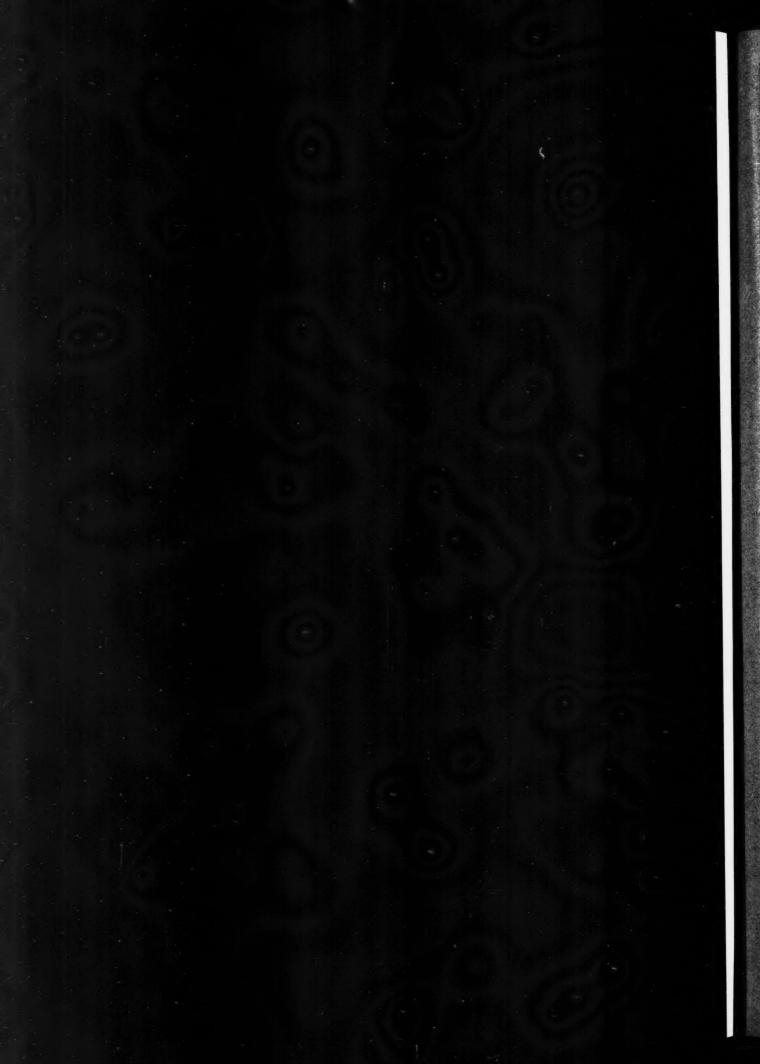


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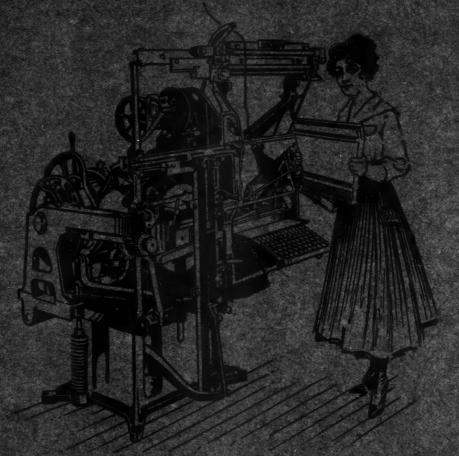
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